ENCYCLOPEDIA OF YOGA

Ram Kumar Rai

PRACHYA PRAKASHAN

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Indological Reference Series No. 1

ENCYCLOPEDIA
OF
YOGA

RAM KUMAR RAI

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TABLE OF CONTENTS

List of Illustrations v

Bibliography with Abbreviations vii-x

Table of Nāgarī (Sanskrit) Alphabets, their Roman Equivalents and Ponunciation guide. xi

Preface to the Revised and Enlarged Edition xiii

Preface to the First Edition xv-xxvi

Text 1-418

Appendix I : Botanical Names of Indian Fruits, Plants and Herbs (Latin-Hindi) 419-420

Appendix II : Botanical Names of Indian Fruits, Plants and Herbs (Hindi-Latin) 421-422

List of Line Drawings 425-441

LIST OF ILLUSTRATIONS

Colour Plates

	Facing page
Plate I : Anāhata Cakra	13
Plate II : Ājñā Cakra	35
Plate III : Maṇipūra Cakra	208
Plate IV : Mūlādhāra Cakra	249
Plate V : Viśuddha Cakra	320
Plate VI : Place of Ṣaṭcakras	343
Plate VII : Sahasrāra Cakra	366
Plate VIII : Svādhiṣṭhāna Cakra	409

LIST OF LINE DRAWINGS

No.		Page	No.		Page
1.	Utkatāsana	425	14.	Bhadrāsana	431
2.	Uttāna Kūrmāsana	"	15.	Bhujaṅgāsana	432
3.	Uttāna Maṇḍūka	426	16.	Makarāsana	"
4.	Uṣṭrāsana	"	17.	Maṇḍūkāsana	433
5.	Kukkuṭāsana	427	18.	Matsyāsana	"
6.	Kūrmāsana	"	19.	Matsyendrāsana	434
7.	Garuḍāsana	428	20.	Mayūrāsana	"
8.	Guptāsana	"	21.	Muktāsana	435
9.	Gomukhāsana	429	22.	Mṛtāsana	"
10.	Gorakṣāsana	"	23.	Yogāsana	436
11.	Dhanurāsana	430	24.	Vajrāsana	"
12.	Padmāsana	"	25.	Vīrāsana	437
13.	Paścimottānāsana	431	26.	Vṛkṣāsana	"

27. Vṛṣāsana 438
28. Śalabhāsana "
29. Saṁkaṭāsana 439
30. Siṁhāsana "
31. Siddhāsana 440
32. Svastikāsana 435
33. Karamālā (1). 441
34. Karamālā (2). "
35. Karamālā (3). "
36. Karamālā (4). "

LIST OF CHARTS & TABLES

Page
Akaḍama Cakra 4
Akathaha Cakra 5
Ṛṇi-Dhani Cakra 53
Kulākula Cakra 72
Kūrma Cakra 75
Page
Nakṣatra Cakra 137
Mātṛkā Yantra 240
Kinds of Followers 271
Rāśi Cakra 289

BIBLIOGRAPHY & ABBREVIATIONS

Ad.	Advaya-tārakopaniṣad
Ait. Br.	Aitereya Brāhmaṇa
Āl.	Ānanda-laharī
Am.	Amṛta-nādopaniṣad
Ambi.	Amṛtabindūpaniṣad
Ārune.	Āruṇeyī-upaniṣad
Ās.	Āśvalāyana Gṛhya Sūtra
Ātmano.	Ātmanopaniṣad
Av.	Atharvaveda
Bḍ.	Bhairava-ḍāmara Tantra
Bg.	Bhagavadgītā
Bgṭ.	Bṛhadgandharva-tantra
Bp.	Bhāṣāpariccheda
Brah.	Brahmavidyopaniṣad
Brahmo	Brahmopaniṣad
Brih. Up.	Brihadāraṇyaka Upaniṣad
Ghānd. Up.	Chāndogya Upaniṣad
DB.	Devī Bhāgavat
Dhyā.	Dhyānabindūpaniṣad
Dr.	Darṣopaniṣad
Ds.	Dakṣiṇāmūrti-stotra
Gandh.	Gandharva-tantra
Ghs.	Gheraṇḍa Saṁhitā
Gl.	Garland of Letters, by Arthur Avalon
GoBr.	Gopatha Brāhmaṇa
Gp.	Gorakṣa-paddhati
Gt.	Gautamīya-tantra
Haṁso.	Haṁsopaniṣad
Hyp.	Haṭha-yoga-pradīpikā
Īpv.	Īśvara-pratyabhijñā-vimarśinī
Its.	Introduction to Tantra-śāstra by Arthur Avalo
Jg.	Jīvanmukti-gītā by Dattātreya
Jñā.	Jñānārṇava Tantra

Kādht.	Kāmadhenu-tantra
Kaṭha.	Kaṭhopaniṣad
Kaulā.	Kaulāvalī
Kkv.	Kriyākāṇḍa-vāridhi
Kkvi.	Kāmakalā-vilāsa
Kn.	Kulacūḍāmaṇi-nigama
KP.	Kālikā-purāṇa
Kṣu.	Kṣurikopaniṣad
Kt.	Kulārṇava-tantra (Published by Prachya Prakashan in English)
Kut.	Kubjikā-tantra (Published by Prachya Prakashan in Hindi)
Laghu,	Laghu-mañjūṣā
Ls.	Lalitāsahasranāma
Lys.	Laya-yoga-saṁhitā
Mahā.	Mahāvākyopaniṣad
Mahārtha.	Mahārthamañjarī (Gorakṣa-paraparyāya Maheśvarānand).
Mk.	Mantra Kaumudī
Man.	Māṇḍūkyopaniṣad
Manḍ.	Maṇḍala-brāhmaṇopaniṣad
Mm.	Mantra Mahodadhi (Published by Prachya Prakashan in English)
Mnt.	Mahānirvāṇa Tantra (English Translation by Arthur Avalon)
Mp.	Mārkaṇḍeya Purāṇa
Ms.	Manusmṛti
Mtsp.	Matsya Purāṇa
Mu.	Mudrā Nighaṇṭu (Included in Tantrābhidhāna, Text Edited with English Translation by Ram Kumar Rai)
Mys.	Mantra-yoga-saṁhitā (Published by Prachya Prakashan in Hindi)
Nād.	Nādabindūpaniṣad
Ni.	Niruttar Tantra
Njc. .	Narapatijayacaryā-svarodaya (Chowkhamba S. S. Office)

Np.	Nārada Pañcarātra (Text Edited with Hindi Translation by Ram Kumar Rai)
Nt.	Nityā-tantra
Parama.	Paramahaṁsopaniṣad
Pāśu.	Pāśupata-brāhmaṇopaniṣad
PB.	Pañcaviṁśa Brāhmaṇa
Pit.	Picchila-tantra
Pratya.	Pratyabhijñā-hṛdaya, with Vimarśinī
Prā.	Prāṇatoṣini
Ps.	Prayoga-sāra
Pt.	Prāṇatoṣiṇi
Pu.	Puraścaryārṇava (In 3 Volumes)
Pys.	Patañjali : Yoga-sūtras, with Vātsyāyana's Commentary and Gloss of Vācaspati Miṣrā.
Ṛv.	Rgveda, Edited by Max Muller in 4 volumes.
Ry.	Rudra-yāmala (Sanskṛta University)
Śāktā.	Śāktānanda-taraṅgiṇī (Published by Prachya Prakashan in Hindi)
Śāṇḍi.	Śāṇḍilyopaniṣad
Sarvo.	Sarvopaniṣad
Ṣaṭ.	Ṣaṭkarmadīpikā
Sāṭ	Sātvata-tantra
ŚB.	Śatapatha Brāhmaṇa
Siva.	Śiva-svarodaya (Text with Roman and English Translation by Ram Kumar Rai)
Śivapu.	Śivapurāṇa
Śivasū.	Śivasūtravimarśiṇī (Kṣemarāja)
Śk.	Śabda-kalpadrum
Smt.	Sammohana-tantra
Ṣn.	Ṣaṭacakra-nirūpaṇa with Sanskrit Commentary (English Translation : Serpent Power, by Arthur Avalon)
Sp.	Serpent Power by Arthur Avalon (An English Translation of the Ṣaṭcakra-nirūpaṇa)
Sūts.	Sūta Saṁhitā
Śs.	Śiva Saṁhitā
Śt.	Śāradā Tilaka with the Commentary of Rāghava Bhaṭṭa (Chowkhamba)

Suś.	Suśruta Saṁbitā
Sva.	Svacchandodyota
Śveup.	Śvetāśvataropaniṣad
Taitt. Ār.	Taittirīya Āraṇyaka
Taitt. Br.	Taittirīya Brāhmaṇa
Taitt. Saṁ.	Taittirīya Saṁhitā
Taitt. Up.	Taittirīya Upaniṣad
Tant.	Tantrābhidhānam (Text with English Translation by Ram Kumar Rai)
Tas.	Tantra-sāra, Krishnānaṇda Āgamavāgīśa, (Published by Prachya Prakashan in Hindi)
Tejo.	Tejobindūpaniṣad
Tk.	Tantra Kaumudī
Tri.	Triśikhī-brāhmaṇopaniṣad
Tt.	Toḍala-tantra
Ut.	Utpatti-tantra
Vāc.	Vācaspatyam, Reprint, Chowkhamba, Varanasi
Vaiyā.	Vaiyākaraṇa-bhūṣaṇa-sāra
Vākya.	Vākyapadīya
Vām.	Vā̤makeśvara Tantra
Vāp.	Vāyu purāṇa
Varā.	Varāhopaniṣad
Vās.	Vāyavīya Samṁhitā
Vat.	Varadātantra
Ve.	Vedānta-siddhāntādarśa
Vp.	Viṣṇu Purāṇa
Vt.	Viśvasāra-tantra
Vtil.	Viṣṇu-tilaka
Yc.	Yoga-cintāmaṇi
Ycu.	Yogacūḍāmaṇi-upaniṣad
YKup.	Yoga-kuṇḍalī Upaniṣad, Adyar, Madras.
Yośi.	Yogaśikhopaniṣad, Adyar, Madras.
Yota.	Yogatatvopanisad, Adyar, Madras.
Yova.	Yoga-vāsiṣṭha, Acyuta Granthamālā, Varanasi.
Yt.	Yoginī-tantra, Khemarāj, Bombay
Yy.	Yogi Yājñavalkya

* * *

PRONUNCIATION GUIDE

List of Sanskrit Letters with Roman equivalents in order of Sanskrit Alphabet followed in this work.

VOWELS

अ A as in rur*a*l.
आ Ā as in f*a*ther.
इ I as in l*i*ly.
ई Ī as in f*ee*d.
उ U as in f*u*ll.
ऊ Ū as in f*oo*l.
ऋ Ṛ as in Ch*r*(i)stmas
ॠ Ṝ is the prolonged Ṛ

ऌ Ḷ as in F*l* (i) p
ॡ Ḹ is prolonged Ḷ
ए E as in pr*ey*.
ऐ AI as c*a*t.
ओ O as in g*o*.
औ AU as in c*ow*.
अं Ṁ as in p*un*ctual.
अः Ḥ as in exclamation *Aḥ*

CONSONANTS

क Ka as in see*k*.
ख KHa as in *kh*aki.
ग Ga as in *g*o.
घ GHa as in a*gh*ast.
ङ Ṅ as in mo*n*key.
च Ca as in *ch*um.
छ Cha as in Chur*chhill*.
ज Ja as in *j*ump.
झ JHa pronounced *jjh*a with a forceful expiration.
ञ Ñ as in pu*n*ch.
ट Ṭa as in *T*omb.
ठ ṬHa as in *th*ug.
ड Ḍa as in *d*rum.
ढ ḌHa as in a*dh*ere.
ण Ṇ as in hu*n*ting.
त Ta as in pa*th*.
थ THa as in *th*rough.
द Da as in mo*th*er.
ध DHa *dhh*a pronounced with deep expiration.

न Na as in *n*ut.
प Pa as in *pu*nish.
फ PHa as in *ph*one (pronounced softly).
ब Ba as in *b*ut.
भ BHa as in a*bh*or.
म Ma as in *m*ud.
य Ya as in lo*y*al.
र Ra as in *r*ub.
ल La as in *l*uck.
व Va as in *v*ulgar.
श Śa as in *sh*arp.
ष Ṣa as in *sh*ut.
स Sa as in see.
ह Ha as in *h*ear.
क्ष Kṣ is a compound of K and Ṣa.
ज्ञ JÑa as Zulu word *nya*nga when the *y* is pronounced.

PREFACE TO THE REVISED AND ENLARGED EDITION

The first Edition of the work, which was issued in the year 1975, was completely sold out within a year or so, and yet there was a continuous demand for it. My publishers were eagre to Reprint the first Edition itself but I wanted to revise it and also include quite a lot of new material which I had gathered after the issue of the first edition. Therefore the present revised and greatly enlarged edition has been so much delayed. Now it is being issued with all such additions and also necessary revisions, both in the Textual and pictorial material which I hope, has made the work far more comprehensive and useful.

I had been receiving humerous letters from almost all parts of the world asking clarifications of various subtlities of Yoga and I have been trying to satisfy my readers to the best of my abilities. As a Science Yoga is very intricate and some deliberate secrets—ofcourse for better results—make it all the more difficult to follow in the absence of a Guru. Therefore, without any pretext for being a Guru, I would still welcome questions regarding difficulties which the readers may find in either following the steps of Yoga or understanding any of its intricacies, and I assure them a reply within my limits.

Inspite of increase in the number of pages and also in the production cost, the Publishers have been pursuaded to retain the same price of the first Edition.

All care has been taken to avoid printing mistakes. However, due to inadvertance there may still have remained a few, for which I submissively apologise.

RKR

PREFACE

Yoga is one of the most perfect of Indian Sciences based mainly on the principles of Physiology and Physics. It is a science which lays down the procedures for gradual uplift-ment of man to the ultimate peace of Samādhi where nothing ever disturbs the Yogī's mind. I call it a science not hypothetically but because, since times immemorial there had been numerous Yogīs who achieved perfection through its practice, and even today, it is not a dead science. There exist quite a large number of Yogīs who are deeply engrossed in its practice although they may not be always ready to propagate it or be accessible to the general population for exhibition of the Siddhis they might have acquired. It is so beuause all the important branches of Yoga emphatically stress upon the importance of keeping both practice and progress secret. There is an implied necessity also for such a measure, because the system envisages a gradual development of the inner potentialities of the practitioner over prolonged period of Sādhanā, and if in the process anyone resorts to exhibition he may lose the accumulated energy and there may be a set back in his Sādhanā. This is the main reason for keeping the Sādhanā a secret. The importance of Yoga lies not in its propagation but in its silent Sādhanā and gradual accumulation of energy. There is considerable empirical evidence of success achieved through it. In this respect it is not only a science but also the best for the upliftment of human beings. Lord Śiva, perhaps for this reason says : "On studying all the Śāstras (Sciences) and constantly meditating on them, I have come to the conclusion that no Śāstra is so worthy of study as the Yoga Śāstra." (Śs. I. 17).

An integrated system of Yoga does not only concentrate on the control of the mind and its functioning, but in its stride it also cures various diseases of both body and mind. A Yogī, who emerges out of his successful Sādhanā is not a recluse but a perfect man living in this world. His body and mind achieve a state of perfection where the body can enjoy immortality and mind an eternal bliss.

It is these qualities which have paved the way for the present day worldwide appeal of this Science. But its appeal and attractions have equally been a cause of its abuse as well. All the world over one can find institutions and men who claim to impart training in Yoga, but what they are doing deserves serious thought.

Yoga is not Gymnastic alone

Yoga is an integrated and coherent system. It has an ultimate goal about which it is neither confused nor uncertain. It has practical and systematic methodology for the achievement of its goal, which in all the branches of Yoga is certainly not confind to mere superficial things like curing one or the other disease or body-building. It is not a Physical Culture. Healthy body is, ofcourse, a necessary condition for almost everything men may strive to achieve and for this purpose numerous methods have been developed by the various sciences of Physical Culture, besides Medicine. In India too, such sciences were highly developed, and great atheletes and strong men like Bhīma of Mahābhārat were not necessarily Yogīs, nor did Caraka and Suśruta, the great medical men of the past, stressed too much on Yogic practices, although the system of cure they had developed is more Psychosomatic than any of the modern Medical Sciences. In other words, it is not for the mere development of a healthy body or the cure of the diseases that the Science of Yoga was conceived. Nor there is a stress on the performance of multitude of gymnastic postures, so popular today, for success in Yoga. It may sound strange to many, but the very definition of an Āsana (Posture) rules out gymnastics. Patañjali clearly says that "Posture is steadily easy" (Pys. II. 46). It means that a Yogī should select any Āsana which may be easy and easily attainable and then perfect it because Yogic Sādhanā may require practice over prolonged sittings. Therefore it is necessary that an easy posture should be well perfected. Perfection here means that there should be a complete slackening of effort in respect of the posture so that there may be no more movement of the body during the period of Sādhaṇā. And this is achieved by transforming the mind into infinite, that is, making the idea of infinity its own.

This does not mean that Yogic science rules out difficult or a variety of postures. It asserts that the postures can be as many as there are species of Jīvas (Organisms) in the Universe. In other words, it means that forms of postures can be infinite. However, it also says that the Siddhāsana or Svastikāsana or the Padmāsana are. the best postures for Yogic practice, because these are easiest to achieve and nearest to the normal posture of a man sitting on the ground, Even the Haṭha-yoga Pradīpikā, which lays too much stress on various physical exercises for the purification (Śodhana) of the body, says that "when Siddhāsana is mastered and breath carefully restrained by the practice of Kevala Kumbhaka, why do we need the various other Āsanas?" (Hyp. I. 42).

Therefore, Āsanas or physical exercises are not an end in themselves. They are an intermediate step in an integrated system whose ultimate aim is the achievement of a state of eternal bliss or Samādhi. However, like any other pursuit, in Yoga too, a healthy mind in a healthy body is necessary because disease, dullness, doubt, carelessness, sloth, wordly-mindedness, false notions, missing the point and instability are the causes of distraction of the mind, and hence obstacles. Heaviness of the body is also harmful and Āsanas help curing obesity. On the other hand, it is also said that if there be no excess of fat or phlegm in the body the six practices (Ṣaṭkarmas) meant for the purification of the body may not be performed. (Hyp. II. 21).

Therefore, all what is being tried to be established here is that Āsanas or physīcal exercises are not an end in themselves; nor they alone can be called Yoga. They are only intermediate steps or Aṅgas of an interated system whose ultimate aim is the achievement of a union between the Jīvātmā and Paramātmā in a state of Samādhi. Keeping this goal in view, the Yoga systems prescribe various practices which equip the body and mind in a typical manner for the gradual elevation to the ultimate goal. Of these practices the preliminary ones, including perfection of posture, are grouped under Bahiraṅga Yoga or External Yoga while the higher practices are called Antaraṅga Yoga. Now, if someone is not interested in the higher Yoga and yet wishes to indulge in the Bahiraṅga practices, such as Āsanas, there may not be an objection to it, but in that case he may benefit more from various orthodox physical exercises prescribed under physical culture whose sole aim is to develop a good and disease-free body. On the other hand, the Yogic practices are designed to develop the body in a typical manner to make it suitable to receive and digest still higher and rigorous practices. Various postures bring about changes—physical or otherwise—which need further harnessing and channelisation. Otherwise activation of such physical processes, which may not be required for the normal functioning of the body, can do more harm than good. Each of the steps of Yoga gradually develop some specialised potentiality in the body. They develop and activate various centres of the Nervous System and Brain in order to enable the practitioner to be ready to pass on to successively higher states. But if such higher Sādhanā is not the ultimate aim of the practitioner, the preliminary practices may do more harm than good to him. Hence indulging in mere gymnastics of Āsanas with pseudo satisfaction of practicing Yoga is highly improper. One example here would be sufficient to illustrate this point. Take Siddhāsana, the easiest yet most eulogised of the Āsanas in

Yoga. This Āsana resembles most with the posture of a man sitting on the ground. But note the difference. In normal sitting we usually put out feet crosswise over our thighs but this does not make Siddhāsana and hence does not activate the points of body sought to be activated by Siddhāsana. In Siddhāsana we have to press firmly the perineal space with the heel of one foot while the heel of the other foot is placed above the penis. If Kuṇḍalinī is sought to be aroused then the chin should be put tightly on the junction of the two collar bones and the gaze also fixed on the spot between the eyebrows. This is called Siddhāsana, which removes every obstacle from the path of emancipation (Hyp. I. 36). Here it may be noted that the two points pressed by the two heels are not mere exercises. They press upon certain Cakras of the body which possess tremendous energy. In case, if even by an accident the energy inherent in these Cakras is released, it may, in the absence of a Guru, be fatal, as the practitioner would not know the ways of controlling and containing it. This shows how important is this simple placing of the heels on such vital centres of the body which ordinary physical exercises neither try to activate nor stimulate. Hence the Āsanas, whatever simple they may appear, should not be taken as mere physical exercises and everyone should not start dabbling with anyone of them. The suitability of one's system for an Āsana and the purpose of his practice can be decided by an expert Guru who should, again, be not merely an expert in assuming the various Āsanas like a Circus-boy but be an adept in other higher intricacies of Yoga. In other words, he should be a Yogī himself.

Emphasis on a Guru who is a Yogī

Almost all the works of Yoga emphasize the necessity of Guru. Book-knowledge is always discouraged and in fact it is said that the various books on Yoga are meant not so much for the beginners and students as for Gurus to use them as Guide-books to regulate their pupil's training, because obscurities in the treatment of the subject in a written work call for verbal explanation by the Guru. Therefore, a Guru should always be there to guide and he should not be a mere novice but competent—his qualification ure clearly laid down in the works on Yoga (See GURU). Even in medicine, one who prescribes a course of treatment empirically, without having thoroughly studied the nature and peculiarities of a patients's system and without the ability to see clearly the effects of various medicines on the internal organism, would be denounced as a quack or a charlaton. But in Yoga, where the slightest mistake may end in death or insanity, it is absolutely necessary that a Guru should be there who himself has passed successfully through the course, who can see clearly through his disciple's system, observe the effects of the various processes and modify them. The Yogic practices gradually develop tremendous power and energy in the Sādhaka in the process of elevating him to the highest state. One may start the preliminary practices, such as Yama, Niyama, and even Āsana on the basis of his knowledge gathered from books or persons, but beyond this point a canstant guidance of a competent Guru is always necessary. Even many of the preliminary practices, such as Ṣaṭkarmas meant for the purification (Śodhana) of the body may be very difficult for the beginners in the absence of a Guru. A Guru therefore must be found. A simple example would further exemplify the necessity of a Guru.

Suppose someone has a working knowledge of repairing a T.V. set and in the event of a defect in his set opens it for repairs. However, after some prolonged struggle he is not only unable to rectify it, but in the earnestness of his effort dabbles with the set to an extent where he is no more in a position to bring it even to its condition from where he started. Now, what best he can do is to call an expert or take the set itself to him and get it repaired.

In Yogic practice, on the other hand, it is not a material object which is being handled but one's own body. In the higher practices if something goes wrong one's life may be endangered. A Sādhaka may swoon, become senseless, or may end in death. Under these circumstances one cannot take his body to an expert for repairs, nor can he regain sense to explain what happened to him. And as Yoga is required to be practiced in a secluded place away from the disturbances, and such a place can be one's own house, there may be none around to help in the event of some difficulty. By the time an external help comes one may already end up in death or insanity. But if a Guru, who can see clearly through one's system, observe the effects of various practices and modify them accordingly, is there he would know what is being done and what are the likely dangers in the practice. He can, thus, pull up from any situation which may develop. It is for these reasons an *Expert* Guru is always required—a quack or a charlaton would be as dangerous as one's own efforts themselves.

Yoga is not for the Recluse

Often there is a misconception about the practice of Yoga. It is supposed to be meant only for the recluse or the one who has renounced the world and retired to a forest or a cave. But the very list of the places suitable for Yogic Sādhanā clears this doubt. "The place should not be in a far off country, nor in a forest, nor in a capital city nor in the midst of a crowd, because in a distant country one loses faith, in a forest one is without protection, and in the midst of a thick population there is danger of exposure (because then the crowd would trouble the Yogī). Therefore, a good place where there is no disturbance, and where food is easily and abundantly procurable, is the best place. Such a place can be a room in one's own house, but it should not be entered by anybody and everybody. It should be constructed and situated as effectively to exclude all outside noise and commotion" (Mys. 19; Ghs. V. 3-7). Therefore if a Gṛhastha (House-holder) can spare some time exclusively for Sādhanā and set apart a place in his house, he can very well practice Yoga. Ḥigher Sādhanā, where the slightest disturbance or distraction can be harmful, may better be performed in a secret and retired place.

Necessity of Yoga for the Common man

All what has been said above regarding the aim of Yoga might seem impracticable for the common man's busy daily routine in this modern age. But here, it can again be stressed upon what Patañjali has said about Rāja Yoga : "Yoga is the Restraint of Mental Modifications". The mind is possessed of the "three qualities", showing as it does the nature of illumination, activity, and inertia. Mental Essence manifesting as illumination loves power and objects of senses when mixed up with disturbing energy (Rajas) and inertia (Tamas). The same pierced through by inertia approaches vice, ignorance and absence of desirelessness and supineness. The same shining all round with the veil of forgetfulness removed, but affected by a touch of disturbing energy approaches virtue, knowledge, desirelessness and masterfulness. The same becomes itself when the least impurity of disturbing energy (Rajas) is removed. It then shows forth only the distinction of nature between the Essence of objective being and the conscious principle (Puruṣa) and approaches the state of Trance which the thinkers call Highest Intellection.

Now, this is a goal which should be the supreme objective of any Psychology, and effort in this direction cannot be said to be undesirable. Even progress in degrees in this direction might also be useful. And Yoga does not lay down a complete withdrawl from the commitments of daily life. All it stresses upon is to practice Yoga regularly for whatever period one can set apart according to his, convenience, in a quiet and secluded place free from all distractions. Therefore, anyone desirous of his upliftment, if he choses to practice Yoga, can fufil this requirement without weaning it from its final goal. Thus, everyone can take to classical Yoga and benefit by it to the maximum according to his zeal and Sādhanā. Faith, above all, however in necessary for any success.

What this Encyclopedia presents

There are four recognised branches of Yoga, viz. Mantra Yoga, Haṭha Yoga, Laya Yoga and Rāja Yoga. The classical works on these branches are mostly not available in English except in case of Rāja Yoga where the famous Sūtras of Patañjali are accessible in quite a few editions. On the Mantra Yoga and Laya Yoga no classical sourcebook has ever been translated into English, and almost nothing authoritative is available even in a single Sanskrit work, Besides this non-availability of the works to the English speaking people, too much of non-Yogic literature is being circulated by the so called proponents of Yoga. If a. practical Yogī teaches something of his own experience or his personal technique it is alright because what he teaches is based upon his own empirical findings. Maharṣi Maheśa Yogī may be cited as a laudable example of this class. But when in the name of Yoga some gymnastic exercises or superficial meditation is propagated—and unfortunately too much of such stuff is in the world maket today—then it becomes a serious matter. No science would remain an integrated discipline if it is stripped off its very goal and methodology, nor can it remain so in its fragmentary or partially adapted form to suit the convenience of adherents who may be otherwise totally incompetent in standing up to the standards of that science in its integral form.

Therefore, an attempt has been made in this Encyclopedia to present all the branches of Indian Yoga in a manner to make the readers familiar with them in their proper perspective and be able to follow them in all their practical intricacies—both ritualistic and meditative.

An effort has also been made to include all the important words of the four major branches of Yoga together with numerous words of Tantra Yoga and Mantra Astrology, and describe them in an authoritative manner—descriptions being based entirely on original sources and references invariably given in each case. In fact, no word has been said which is not based on some source. Therefore the entire work can be taken to be as authoritative as the classical sources themselves. Certain branches of Yogic knowledge, such as Mantra Yoga, Mantra Astrology, numerous Yogic Tables and Charts for the determination of the suitability of a person, place, time and even Devatā for devotion and worship, have been presented here for the first time in English.

Regarding Āsanas some clarification is necessary. Although there can be infinite varieties of Āsanas (Postures) yet I have included only 32 of them because all the famous Texts emphasize only these; and even out of these only the Siddhāsana, Padmāsana, and Svastikāsana for Yogic Sādhanā. If the aim of the Reader is to take to Yoga proper he should better perfect one of these and best Siddhāsana; but if his aim is something else he can consult profuse literature on Āsanas already in circulation.

The figures of Āsanas given at the end may in certain cases appear slightly different from what may often be found in popular books, but here too, the classical descriptions have been followed.

A full section has been devoted to Svarodaya-vijñāna which is the Hindū science of divination and prediction about the breathing person's health, his future and auspicious or inauspicious possibilities for him in various walks of life through the rise of breathing in one or the other Nostril. This Science is described in an exclusive work named Śiva-svarodaya in Sanskrit which is said to have been told by Lord Śiva to His divine consort Pārvatī. This is being presented for the first time in English and may prove interesting not only to the layman but also to Physiologists and Physicists who can design experiments to verify the truth of its assertions.

Although it may be presumptuous to claim so, yet the selection of words in the Encyclopedia is so exhaustive and their treatment so comprehensive that it can be used as a Hand-book for the step-by-step Guidance in Yogic Practice. For example, one can consult the word YOGA on the first instance to find a preliminary description of all the branches of Yoga. He can then select the Yoga of his liking, proceed to its name, find its description and the names of its various Aṅgas or steps, which can be taken up to proceed ultimately to its highest state the Samādhi. In between can be found all the procedual details comprehensive enough to render a practical guidance for every stage of Sādhanā. Thus the work would not remain a mere reference book but also prove useful as an authoritative Handbook for practical guidance.

Hints for the Scientists

It has been pointed out at the outest that Yoga is a practical Science based mainly on the principles of Physics and Physiology. The Mantra Yoga in fact presents a synthesis of interaction between these two branches of Science. How the sound-vibrations activate and energise various centres of the Central Nervous System is best exemplified in this branch of Yoga. Various experiments can be designed with the help of existing instruments like EEG, ECG, and PGR etc., in order to unravel how the Mantras activate different centres of the body and nervous system, and infuse them with tremendous power.

Besides, the author is of the opinion that important researches are needed in the field of Autonomic Nervous System, which, though autonomic in its functioning, is most easily accessible to peripheral control. If some suitable methods are developed to control and guide the functioning of this system, which is one of the inherent achievements of Yoga, it would not only be a great contribution to Human Physiology, but also provide scientific corraborations to many a Yogic Siddhis (attainments).

Apology

Misprints may be there and printing also not of international standard. All this has been due to my limited resources and for it I can do nothing but to *apologise.*

RKR.

ENCYCLOPEDIA

OF

YOGA

Encyclopedia of Yoga

AUM (OM) also called Praṇava, the word or sound, expresses the Supreme Brahman. In the Vedic literature it is said that what is past, present or future is nothing but Aum. What is beyond is also nothing but Aum. This word of two letters and four instants represents the all-pervading, pre-eminent, unchangeable, Brahman. From it were produced all the desirable objects, all religions, all Devas, all the Vedas, all sacrifices, all words, all fruitions, and the whole creation fixed or moving. From its first letter was produced heaven and from its second vigour and the luminaries.

From its first vocalic instant were produced the earth, fire, herbs, trees, the Ṛgveda, the mystic syllable *Bhūḥ*, the Gāyatrī meter, the threefold Stoma, the eastern side, the spring season, the instrument of speech (tongue), and the power of taste.

From its second vocalic instant were produced ether, air, the Yajurveda, the mystic syllable *Bhuvaḥ*, the Traiṣṭubha meter, the fifteenfold Stoma, the western side, the summer season, the organs of breath (the nostrils) and the power of smelling.

From its third vocalic instant were produced the heaven, the Sun, the Sāmaveda, the mystic syllable *Svaḥ*, the Jagatī meter, the seventeenfold Stoma, the southern side, the rainy season, the seats of light (eyes) and the power of vision.

From its consonantal instant—*vakāramātrayā*, were produced the waters, the moon, the Atharvaveda, the stars, the twentyonefold Stoma, the southern side, the autumn season, the seat of knowledge (mind) and the power of knowing.

From its consonantal instant—Makāra, were produced the Itihāsas, Purāṇas, speech, metrical language, Nārāśaṁsī, the Upaniṣads, the commanding syllables Vṛḍhat, Karat, Gūhan, Mahat, and Sāma, the great Vyāhṛti OM, harmony on many ordered instruments, voices, dancing, singing, music, the Caitraratha Devas, light, Vṛhatī meter, the thirty-threefold Stoma, the upper and lower sides, the cold and dewy seasons, the organs of hearing (ears) and the power of audition,

The Chāndogya Upaniṣad describes AUM as the object of meditation—*Omityetadakṣaramudgīthamupāsitā*. It says that the Earth constitutes the essence of all substances, water that of the Earth, and the herbs that of the waters; man forms the essence of all the herbs, and speech is the essence of man, Ṛgveda is the essence of speech, Sāmaveda that of the Ṛgveda, and Udgītha (OM) that of the Sāma. The OM is thus the quintessence of all. It is the Supreme, the most adorable.

This description of AUM shows that it is not a God but a manifestation of the Supreme, a symbol of the Brahman, who is the Creator and Destroyer of the Universe. Being identical to Brahman it represents the four states of Brahman, viz. Waking, Dreaming, Deep Sleep and Turīya. It is also inconceivable, undifferentiated, blissful, and a state where the opposites meet and cease their duality. Therefore, the wise one should meditate upon this imperishable Brahman if he desires the peace of his Soul. (Man. I. XII; GoBr. I. 1. 17-32; Chand. Up. I. 2-4; Brih. Up. V. 1. 1; Kath. I. 2. 15-17; Ambi. 7. 16; Dhyā. 9-13; Nād. 1-16; Yc. 71-92; Yota. 134-140).

Auṁkāra-Kriyā—No part of the Auṁkāra, which is unbroken like the flowing stream of oil and resembles the sound of bell, is pronounced. This Auṁkāra is an imperishable embodiment of Īśvara.

When a disciple has made considerable progress in hearing the Nāda (Sound) then his preceptor instructs him this Auṁkāra-kriyā, which has two stages : When the Nāda originating in the Mūlādhāra reaches and merges in the Sahasrāra then uniting the mind with the Sound is the first stage of the Kriyā. The second and an advanced stage consists in uniting the Kūrma and Ājñā Cakras, stopping where the Sound (Nāḍa) is produced, and then absorbing the mind in the Nāda and revelling in the Self. This Kriyā is held most secret in the Śāstras (Lys. p. 62-63).

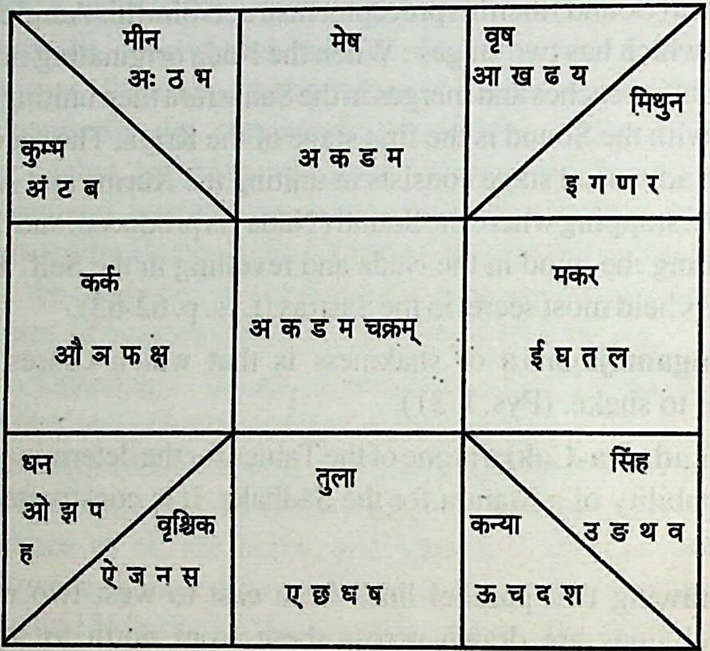
Aṅgamejayatva or shakiness is that which causes the organs to shake. (Pys. I. 31).

Akaḍama-Cakra is one of the Tables for the determination of suitability of a Mantra for the Sādhaka. It is constructed as follows :

Drawing two parallel lines from east to west two more parallel lines are drawn across these from north to south. Thereafter, drawing four lines at the four midcorners (known as Īśāna, etc.) a Rāśi Cakra is then completed. Beginning from the midpoint one should place the twelve Rāśis from Meṣa to Vṛṣa, one each in each of the twelve houses in clockwise direction. Then, starting again from the same midpoint (i. e. house of Meṣa) the letters from A-kāra to Kṣakāra should be placed in the order of one letter in each house by rotation. Only the four neuter letters Ṛ, Ṝ, Ḷ, Ḹ, should be left out. (See Fig. 1)

Thus, the Meṣa house would receive the four letters A, Ka, Ḍa, Ma. For the extrication of a Mantra one should follow the procedure of counting clockwise from Meṣa to Mīna respectively Siddha, Sādhya, Susiddha, and Ari Mantras. These are counted by beginning from the house containing the first letter of the name of a Sādhaka to the house of the first letter of the Mantra. Mantras situated in the ninth, first and fifth houses should be regarded as Siddha; in the sixth, tenth and second as Sādhya; in the third, seventh and eleventh as Susiddha, and in the fourth, eighth and twelfth as Ari. (Mys. 26).

Fig. 1 : AKAḌAMA CAKRA


मीन
अः ठ भ
मेष
वृष
आ ख ढ य
मिथुन
कुम्भ
अं ट ब
अ क ड म
इ ग ण र
कर्क
अ क ड म चक्रम्
मकर
औ ञ फ क्ष
ई घ त ल
धन
ओ झ प
ह
वृश्चिक
ऐ ज न स
तुला
ए छ ध ष
सिंह
कन्या
उ ङ थ व
ऊ च द श

Akathaha-Cakra is a Table for the determination of the suitability of a Mantra for a Sādhaka. It is constructed as follows :

On the first instance draw a square with four houses in it. Again, draw four houses in each of these four houses. Thus, drawing a sixteen-housed Cakra, place the Akārādi alphabets in the following manner : Place A in the first house, Ā in the third, I in the eleventh, Ī in the ninth, U in the second, Ū in the fourth, Ṛ in the twelfth, Ṝ in the tenth, Ḷ in the sixth, Ḹ in the eighth, E in the sixteenth, Ai in the fourteenth, O in the fifth, Au in the seventh, Ṁ in the fifteenth, and Aḥ in the thirteenth. Placing thus the sixteen vowels in the sixteen houses the consonants from Kakārādi to Ha should then be written in the houses in the same manner. (See Fig. 2)

Fig. 2 : AKATHAHA CAKRA

अकथह 1	उ ङ प 2	आ ख द 3	ऊ च फ 4
ओ ड ब 5	ऌ झ म 6	औ ढ श 7	ॡ ञ य 8
ई घ न 9	ॠ ज भ 10	इ ग ध 11	ऋ द व 12
अः त स 13	ऐ ठ ल 14	अं ण ष 15	ए ट र 16

Preparing a Cakra in the aforesaid manner one should take the first letter of his name and count from left to right up to the first letter of the Mantra—first in the four primary houses and then in the four houses situated within these four, assuming each one after another in the order as Siddha, Sādhya, Susiddha, and Ari (enemy).

The Siddhạ Mantras are called Bāndhava (brotherly), Sādhya mantras Sevaka (servants), Susiddha Mantras Poṣaka (supporter), and Ari Mantras Ghātaka (fatal). When a Sīddha Mantra is adopted it becomes efficacious at proper time. When a Sādhya Mantra is adopted it becomes efficacious by Japa and Homa, etc. When a Susiddha Mantra is adopted it becomes efficacious immediately, and when an Ari Mantra is adopted the Sādhaka meets his total destruction. Siddha-Siddha Mantra becomes fruitful after a short time; Siddha-Sādhya Mantra becomes fruitful by doing double the number and the Siddha-Susiddha Mantra by doing half the number of Japas of the first category. By the Japa of a Siddha-Ari Mantra the kinsmen are destroyed. Sādhya-Siddha Mantra becomes fruitful by doing double the number of Japas. The Japa of a Sādhya-Sādhya Mantra is fruitless. Sādhya-Susiddha Mantra becomes fruitful by doing double the number of Japas. By the Japa of Sādhya-Ari Mantra kinsfolk are destroyed; Susiddha-Siddha Mantra becomes fruitful by half the number, and Susiddha-Sādhya Mantra by more than double the number of Japas. A Susiddha-Susiddha Mantra becomes fruitful by its mere adoption. Japa of a Susiddha-Ari Mantra destroys one's own species. Japa of an Ari-Siddha Mantra destroys the sons. Japa of an Ari-Sādhya Mantra destroys the daughters. Japa of Ari-Susiddha Mantra destroys the wife. Japa of Ari-Ari Mantra destroys the Sādhaka himself. Therefore, in no case is it proper to adopt an Ari Mantra. If by mistake one happens to adopt it, he should write it on a Baṭa-leaf (leaf of *Ficus Indica*) and then throw that leaf in some river or stream. An Ari Mantra is discarded in this manner which procedure has been described by Lord Śiva Himself, (Mys. 25; Śt. II. 126 et seq.).

Akusīdasya is the one who has no interest left. Having no-interest left even in the Highest Intellection (*Prasaṅgākhyāna*) there comes from constant discrimination (*Viveka-khyāti*) the Trance known as the Cloud-of-Virtue (*Dharma-megha*) (Pys. IV. 29).

Akṣamālā is one of the Mudrās used in the worship of Lord Śiva. Join the tips of the thumb and the fore fingers. Rest of the three fingers of each hand should now be interoven, and extended forward. This is Akṣmālā Mudrā. (Mu. 72).

Agni-Maṇḍala is the place of Fire. In the centre of the human body there is a triangular place of Agni (Fire) glistening like molten gold. In a quadruped this fire-place is quadrangular, while in birds it is round, in reptiles hexagonal, and in insects octagonal. In human body at this place there is a stem-like formation of nine fingers in length which illumines like a lamp. Its height and bredth is four fingers. In birds and quadrupeds this stem is oval in shape and its midpoint is situated at the navel. The stem contains a twelve-spoked Cakra (round disc) in which are situated the images of Viṣṇu and other Gods. The Brahman keeps this Cakra rotating and the Jīva (organism) moves in it as a spider moves in its web.

The centre of the human body is situated two fingers above the anus and two fingers below the phallus; therefore in human beings the aforesaid stem of the fire-place is situated at this spot. The Kuṇḍalinī (sv.) is coiled to this stem with its mouth stopping the mouth of Suṣumnā which goes to the Brahmrandhra. The Iḍā and Piṅgalā (sv.) Nāḍīs also originate from the left and right sides of this stem and go to the left and right nostrils respectively. Other major Nadis, viz., Gāndhārī, Hastajihvā, Kuhū, Sarasvatī, Pūṣā, Śaṅkhiṅī, Payasvinī, Alambuṣā, Viśvodarī and Yaśasvinī also originate form this stem and go to different parts of the body. Besides these twelve Nāḍīs (sv.) some 72,000 Nāḍīs originate from this central stem and spread throughout the body. (Tri. 56-57; Śāṇḍi. I. 4. 4). See also **Nāḍīs.**

Agnisāra or fire purification is the third of the four Antardhautīs. To practice this, one should press-in the naval knot or the intestines towards the spine for one hundred times. This gives success in the practice of Yoga, cures all the diseases of the stomach and increases the internal fire.

This practice should be kept very secret, and it is hard to be attained even by the Gods. By this Dhautī alone one certainly gets a luminous body. (Ghs. I. 21).

Agni-Sthāna-See Agni-Maṇḍala.

Aṅkuśa is one of the Mudrās used in the worship of Gaṇeśa. The middle fingers should be kept straight and both the fore fingers be anchored with each other at the middle joints. The fore fingers should also be bent a little and pulling each other. This is the Aṅkuśa Mudrā. (Mu. 81). It is also used in the worship of Śakti. (Mu. 85).

Ajapā-Kriyā—That Ajapā Gāyatrī, which originates from the Great Śakti of Kula-Kuṇḍalinī and in which the Prāṇas inhere, is the veritable Prāṇa-vidyā (Science of Prāṇa). Repeating (performing Japa of) the *So'ham* Mantra, one should constantly worship the Goddess Gāyatrī. When the mind is absorbed in this Mantra then the Prāṇa and Manas both absorb in each other. After this comes self-knowledge. This is Ajapā-kriyā. (Lys. p. 61-62; Yc. 31-35).

Ajapā-Haṁsa-Vidyā is the science of inhalation and exhalation. The Prāṇ-vāyu is exhaled with the sound of Makāra and inhaled with the sound of Sakāra. Thus every person constantly recites the Haṁsa (Ha+Sa with Bindu) Mantra. In one day and night (i.e. 24 hours) the number of such recitations comes to 21,000. This is called the Ajapā Gāyatrī which provides emancipation to the Yogīs. By a mere Saṁkalpa (determination) of this Ajapā Gāyatrī a man becomes free of all his sins. Neither there is a science, nor a Japa or righteous act better than this, nor can there be any. (Dhyā. 61-64; Brah. 21-23).

Añjali is one of the Mudrās (sv.) in which a cavity is made by joining both the hands. This Mudrā is loved by Vāsudeva. (Mu. 101).

Aṇimā is the mystic power of becoming as small as an atom. There are eight such powers which can be attained through the practice of Yoga. For example, **Laghimā, Mamimā, Prāpti, Prākāmya, Vaśitva, Iśittva,** and **Kāmāvaśāyitva,** are the other seven attainments. However, when the Yogī possesses these powers he does not interfere to set the objects of the world topsyturvy, because his desire with reference to them is always the same which another Siddha of the same power has formerly willed. (Pys. III. 44).

Atiprasaṅga means too much attachment or excessive addiction. (Pys. IV. 21).

Atīta-Anāgata-Jñāna or knowledge of past and the future comes by Saṁyama over the threefold changes of characteristics (*Dharmas*), secondary qualities (*lakṣaṇas*) and conditions (*avasthās*) (Pys. III. 16).

Adagdha-Bīja-Bhāva is the state where the seed-nature is unburnt—that is, the germinating capacity or seed-quality is undestroyed. (Pys. II. 37).

Adarśana or Ignorance is absence of knowledge. Some say that ignorance is nothing but the power which manifests as knowing (*darśana*). Others say that ignorance (*adraśana*) is the characteristic of both the knower (*puruṣa*) and the knowable, because the Pūruṣa possesses only the power of knowing all that may be known, but does not know before setting in of the manifestation; and the know-able possesses only the capacity of causing all effects, but is not known at the time. Here this knowledge, though of the very nature of the knowable, stands in need of the incoming of the Puruṣa for its achievement, and is therefore a characteristic of the knowable. Again, although it is not of the nature of the Puruṣa, yet depending as it does for its completion upon the illumination of the knowable, ignorance looks as if it were a characteristic of the Puruṣa. Some, again, say that ignorance is seeing or knowing (*darśana*) only. These alternative conceptions are, however, the common ground for the conjunction (Saṁyoga) of the qualities with all the Puruṣas. (Pys. II. 23).

Adhikāras (Sapta) are the seven rights or qualifications of a Śiṣya in matters of receiving from his Guru the gradually higher and higher forms of instructions in Sādhanā. When showing favour the Guru instructs the Devatā and Mantra to the Śiṣya then that ritual is called Initiation (Dīksā) (1). After this, considering the Sādhaka as deserving, when the Guru starts instructing the Yoga-kriyās, embodying his aims along with practical procedures besides binding the Śiṣya with vows, then this second and higher right is called Mahādīkṣā (2). The procedure embodying the aims of the Guru with which a Sādhaka gradually attains Mantra-siddhi, is called Puraścaraṇa (3). That Puraścaraṇa which is done according to the ordinary procedures during auspicious occasions or eclipses etc., is connoted by the word "Puraścaraṇa". And that Puraścaraṇa which is performed with special rites, at special times, and through instructions, is called "Mahāpuraścaraṇa" (4). With the attainment of Siddhis through Puraścaraṇa a Sādhaka qualifies for still higher rights. When the Guru considers a Śiṣya worthy of receiving secret instructions regarding procedures of Sādhanā, then revealing these secrets to the Śiṣya a Guru entitles him (Śiṣya) to the kingdom of bliss. This procedure is called Abhiṣeka (Consecration) (5). In the respective sects of worship of Five Deities these Abhiṣekas have been given different names. When through most developed rituals the Guru, making the Śiṣya like himself, assimilates him within himself then this is called Mahābhiṣeka (6) or Great Consecration. In some Tantras this is known as Pūrṇābhiṣeka (Full Consecration). Through spiritual progress when a worshipper, achieving the highest state, becomes capable of obtaining the unity of name and form, then that best of all rights is called Tadbhāva (Becoming That) (7). Through this

Bhāva the Sādhaka begins to manifest a unity with his Iṣṭadevatā and through this very state he attains Mahābhāva or the Samādhi of Mantrayoga (Mys. 48).

Adhikāra-Nirṇaya means determination of the right of worship. The creation is five-elemental and therefore the nature of man is also of five kinds. Although, due to the natural diversities there are always some differences in the natures of men, yet according to the Ākāśādi five elements great sages adept in Tantras have divided men's right to worship into five kinds in accordance with the predominance of any one of the Ākāśādi five elements. In the worship of any of the five deities the right to worship is determined in this manner : The Lord of Ākāśa is Viṣṇu; Lord of Agni is Maheśvara; of Vāyu is Sūrya; of Pṛthivī is Śiva, and of Jala is Gaṇeśa. A Guru adept in Yoga should decide the right of worship of the Śiṣya on the basis of his (Śiṣya's) five-fold nature. Truth containing wisdom, Svarodaya and Astrology are the three bases with the help of which a right of worship can be decided. After this determination of the right of worship, when on the basis of tests of internal feelings, his emotions, aversions from worldly desires, and concentration, the sect and form of worship is decided in consonance with the Śiṣya's disposition then his welfare is assured. (Mys. 30).

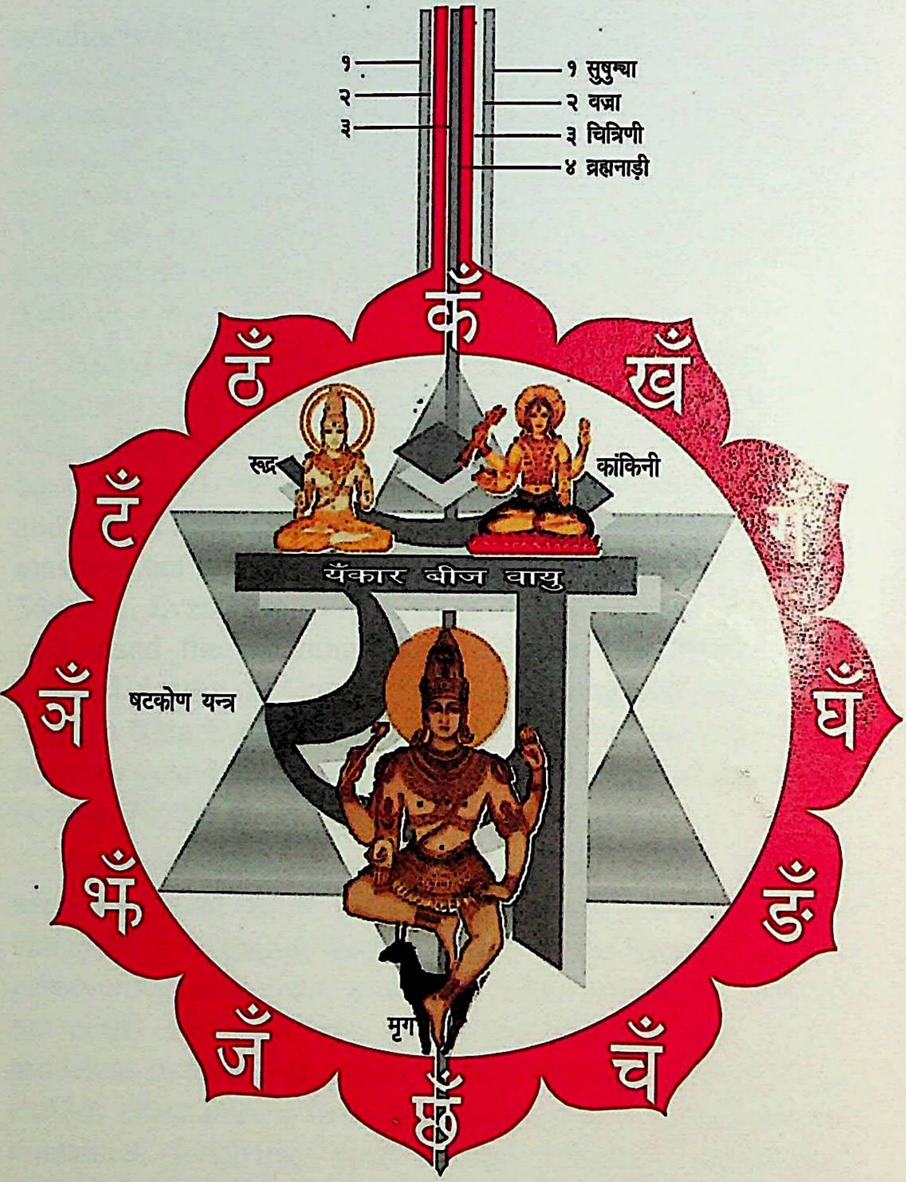
Adhikārī or a person worthy of practising Yoga is one who has control over himself and has full faith—none other can succeed. Therefore, with faith, the Yoga should be practised with care and perseverence. Those who are addicted to sensual pleasures or keep bad company, who are disbelievers, who are devoid of respect towards their Guru, who resort to promiscuous assemblies, who are addicted to false and vain controversies, who are cruel in their speech, and who do not give satisfaction to their Guru, never attain success. The first condition of success is this firm belief that the Yoga-vidyā must succeed and be fruitful. The second condition is having faith in it; the third is respect towards the Guru; the fourth is the spirit of universal equality; the fifth is the restraint of the organs of sense; and the sixth is moderate eating. These are all and there is no seventh condition. Having received instructions in Yoga and obtained a Guru who knows Yoga, let one practise with earnestness and faith, according to the method taught by his Guru. (Śs. III. 16-19; Kṣu. 21ff.; Yośi. II. 1-4).

Adhikārī-Nirṇaya means decision regarding the eligibility of a Yogī to receive advanced training in Rāja Yoga. Only such Yogīs are eligible to receive Rāja Yoga who have achieved complete success in any of the Mantra, Haṭha, and Laya Yogas. Only such a Yogī who had achieved perfect mastery and success in Laya Yoga is entitled to Udgītha Sādhanā. Even here, only a Yogī Siddha in Rāja Yoga can understand the meaning of Rasodgītha and Sparśodgītha (See **Udgītha**). Only a Yogī obtaining self-knowledge through Rāja Yoga and becoming free from the bondage of his senses can become entitled to the Sādhanā of all Udgīthas. (Lys. p. 79; Sāndi I. 5. 1).

Adhimātratama-Sādhakas or the most ardent aspirants are those who have the largest amount of energy, are enterprisng, engaging, heroic, versed in the Śāstras, and are persevering, free from effects of blind emotions and are not easily confused; who are in the prime of their youth, moderate in their diet, rulers of their senses, feerless, clean, skilful, charitable, a help to all, competent, firm, talented, contented, forgiving, good-natured, religious, who keep their endeavours secret, are of sweet speech, peaceful, have faith in scriptures and are worshippers of God and Guru; who are averse to fritter away their time in society, and are free from any grievous malady; who are acquainted with the duties of the Adhimātra and are the practitioners of

Plate I

ANĀHATA CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
कँ
खँ
गँ
घँ
ङँ
चँ
छँ
जँ
झँ
ञँ
टँ
ठँ
रुद्र
कांकिनी
यँकार बीज वायु
षटकोण यन्त्र
य
मृग

SUMMARY OF DETAILS

Location : Heart
No. of Petals : Twelve
Colour of Petals : Red
Letters : Kaṁ to Ṭhaṁ
Element : Vāyu
Bīja (seed) : Yaṁ
Bīja-bearer : Deer
God : Īśāna, Rudra
Goddess : Kākinī
Loka : Mahaḥ
Quality : Touch
Sense Organ : Skin
Motor Organ : Hand
Yantra : Six-cornered
Result of Concentration : Achievement of Rationality, Godliness

every kind of Yoga. Such aspirants obtain success in three years and are entitled to be initiated in all kinds of Yoga without any hesitation. (Śs. V. 14).

Adhimātra-Tīvra-Saṁvega means the possession of a keen intensity of urge in the fullest degree. (Pys. I. 22).

Adhimātra-Sādhakas or ardent aspirants are steady-minded, knowing the Laya, independent, full of energy, magnanimous, full of sympathy, forgiving, truthful, courageous, full of faith, worshippers of the lotus feet of their Gurus and engaged always in the practice of Yoga. Such aspirants obtain success in the practice of Yoga within six years and ought to be initiated in Haṭha-Yoga and its branches. (Śs. V. 13).

Adhyātma-Prasāda is the placidity of the 'subjective element', the dawning of inner light and joy which illuminates all. It is lucidity of mind. (Pys. II. 47).

Anavasthitatva or instability is the incapacity of the mind to remain stable in any state that has been attained, because it becomes stable only when the state of Trance has been reached. (Pys. I. 30).

Anātmā is not-self. The external accessories, whether sentient or not sentient, the body which is the vehicle for enjoyments, the mind which is only a vehicle for the Puruṣa, are all manifestations of the not-self. The notion that anyone of these is the Self is Nescience (*Avidyā*). (Pys. II. 5).

Anāhata-Cakra is the fourth of the Cakras. It is situated in the heart and has twelve petals designated by the letters क (k), ख (kh), ग (g), घ (gh), ङ (ṅ), च (c), छ (ch), ज (j), झ (jh), ञ (ñ), ट (ṭ), ठ (ṭh). Its colour is deep blood-red; it has the seed of Vāyu यँ (yaṁ) and is a very pleasant spot. In this Lotus is a flame called Bāṇaliṅga by contemplating on which one gets objects of the seen and unseen universe. Its presiding adept is Pinākī, and Kākinī is its Goddess. One who always contemplates on this lotus of the heart is eagerly desired by celestial maidens. He gets immeasureable knowledge, knows the past, present and future; has clairaudience, clairvoyance and can walk in the air whenever he likes. He sees the adepts and the goddesses known as Yoginīs; obtains power known as Khecarī, and conquers all who move in the air. He who contemplates upon the hidden Bāṇa-liṅga, undoubtedly obtains the psychic powers called Khecarī (moving in the air) and Bhūcarī (going at will all over the world) (Śs. 83-89; Yośi I. 173).

According to Ṣn. : In the heart is situated this charming Lotus shining as the colour of the Bandhuka flower (*Pentapoetes Phoenicea*). Here twelve letters beginning with Ka (क) of the colour of vermilion are placed on its petals. It is known by its name of Anāhata, and is like the celestial wishing-tree (Kalpataru : one of the celestial trees of Indra's heaven, which grants what is asked) bestowing even more than the supplicant's desire—that is, grants Mokṣa. The Region of Vāyu, beautiful and with six corners (of interlacing triangles, see Rudrayāmala XXVII. 64), which is like unto the smoke in colour, is here. One should meditate within it the sweet and excellent Pavana Bīja यँ (*Yaṁ,*) grey as a mass of smoke, with four arms, and seated on a black antelope. And within it also should be meditated the Abode of Mercy, the Stainless Lord who is lustrous like the Sun, and whose two hands make the gesture which grants boons and dispels fear of the three worlds. Here in this Lotus dwells Kākinī, who in colour is yellow like unto new lightning, exhilerated and auspicious, three-eyed and the benefactress of all. She wears all kinds of ornaments, and in Her hands She carries the noose and the skull, and makes the sign of blessing—the sign which dispels fear. Her heart is softened with the drinking of nectar. The Śakti, whose tender body is like ten million flashes of lightning, is in the pericarp of this lotus in the from of a Triangle (*Trikoṇa*). Inside the Triangle is the Śiva-Liṅga known by the name of Bāṇa. This Liṅga is like shining gold and on His head is an orifice minute as that in a gem. He is the resplendent abode of Lakṣmī. One who meditates on this Heart Lotus (*Hṛdayacakra*) becomes like the Lord of Speech. Like Īśvara he is able to protect and destroy the worlds. This Lotus is like the celestial wishing-tree (*Kalpataru*) the abode and seat of Śarva. It is beautified by the Haṁsa which is like the steady tapering flame of a lamp in a windless place. The filaments which surround and adorn its pericarp, illuminated by the solar region, charm. One who meditates upon this lotus becomes foremost among Yogīs. He ever is dearer than the dearest to women. He is pre-eminently wise and full of noble deeds. His senses are completely under control. His mind in its intense concentration is engrossed in thoughts of the Brahman. His inspired speech flows like a stream of clear water. He is like the God (Viṣṇu) who is beloved of Lakṣmī; and he is able at will to enter another's body. (Ṣn. Ver. 22-27; Lys. p. 48 et. seq).

Anāhata Nāda—Ādinātha Śiva propounded a crore methods of Trance but they are all extinct. Of these, however, hearing the Anāhata Nāda is the only one, which is the chief. Sitting with Muktāsana and with Śāmbhavī Mudrā, the Yogī should hear the sound inside his right ear with collected mind. The ears, the nose, and the mouth should be closed and then the clear sound is heard in the passage of the Suṣumnā which has been cleansed of all its impurities. In all the Yogas, there are four states : (1) Ārambha or preliminary; (2) Ghaṭa or the state of a jar; (3) Paricaya (knowledge); and (4) Niṣpatti (Consummation).

(1) Ārabmha-avasthā : When the Brahma-granthi in the heart is pierced through by Prāṇāyāma then a sort of happiness is experienced in the vacuum of the heart and the Anāhata-nāda, like various tinkling sounds of ornaments, is heard in the body. In the beginning (*ārambha*) a Yogī's body becomes divine, glowing, and healthy. It emits a divine smell. The whole of his heart becomes void.

(2) The Ghaṭa-avasthā : In the second stage, the airs are united into one and begin moving in the middle channel. The Yogī's posture becomes firm and he becomes wise like a god. By this means the Viṣṇu-knot in the throat is pierced, which is indicated by the highest pleasure experienced. Then the Bherī sound, like the beating of a kettle drum, is evolved in the vacuum in the throat.

(3) Paricaya-avasthā : In the third stage, the sound of a drum is known to arise in the Śūnya between the eyebrows, and then the Vāyu goes to the Mahāśūnya which is the home of all the Siddhis. Conquering, then, the pleasures of the mind, ecstasy is spontaneously produced which is devoid of evils, pain, old age, disease, hunger and sleep.

(4) Niṣpatti-avasthā : When the Rudra-granthi is pierced and the air enters the seat of the Lord (the Space between the eyebrows), then the perfect sound like that of a flute is produced. The union of the mind and the sound is called the Rāja Yoga. The real Yogī, like God, becomes the creator and destroyer of the universe. Perpetual happiness is achieved by this.

Practice of Nāda : Contemplating on the space between the eyeborws is best for a fast accomplishment of Unmanī state. To the people of small intellect it is a very easy method for obtaining perfection in Rāja Yoga. The Laya produced by the Nāda atonce gives experience of spiritual powers. The sound which a *Muni* hears by crossing his ears with his fingers should be heard attentively till other external sounds are stopped. The Yogī becomes happy by overcoming all distractions within fifteen days. In the beginning the sounds heard are of a great variety and very loud; but as the practice increases, they become more and more subtle. In the first stage the sounds are surging, thundering like the beating of kettle drums, and jingling ones. In the intermediate stage, they are like those produced by conch, Mṛdaṅga, bells etc. In the last stage, the sounds resemble those from tinklets, flute, Vīṇā, humming of the bee, etc. These various kinds of sound are heard as being produced in the body. Though hearing loud sounds like those of thunder, kettle drum, etc., one should try to get in touch with the subtle sounds only. Leaving the loudest, taking up the subtle one, and leaving the subtle one and taking up the loudest—thus practising the distracted; mind does not wander elsewhere. Wherever the mind attaches itself first, it becomes steady there, and then it becomes absorbed in it. Just as a bee, drinking sweet juice, does not care for the smell of a flower, so the mind, absorbed in the Nāda, does not desire the object of enjoyment. The mind, like an elephant habituated to wander in the garden of enjoyments, is capable of being controlled by the sharp goad of Anāhata Nāda. The mind captivated in the snare of Nāda gives up all its activity, and like a bird with clipped wings, becomes calm atonce. Those desirous of the kingdom of Yoga, should take up the practice of hearing the Anāhata Nāda, with mind collected and free from all cares. Nāda is the snare for catching the mind, and when it is caught like a deer, it can be killed also like it. Nāda is the bolt of the stable door for the horse (the mind of the Yogīs). A Yogī should determine to practice constantly the hearing of the Nāda sounds. The mind is like a serpent, but forgetting all its unsteadiness by hearing the Nāda, it does not run away anywhere. So long as the sounds continue, there is the idea of Ākāśa. When they disappear then it is called Para Brahma Paramātman. Whatever is heard in the form of Nāda is the Śakti (power). That which is formless, the final state of the Tattvas is the Parmeśvara. (Hyp. IV. 64-105).

Prduction and Nature of Nāda : By the action of the Icchā-śakti of the Ātmā acting on Prāṇa-vāyu there is produced in the Mūlādhāra that excellent Nāda (sound) called Parā. In its ascending movement it is thrown upward and openning out in Svādhiṣṭhāna it receives the name of Paśyantī. Again, gently led up, as mentioned before, it becomes united with Buddhi-tattva in the Anāhata and is named Madhyamā. Going upward, again, it reaches the Viśuddha in the throat, where it is called Vaikharī. From there it goes on towards the head (uppermost part of the throat, the palate, the lips, and the teeth). It also spreads over the tongue from root to tip, and the tip of the nose. Remaining in the throat, palate and the tips, it produces by the throat and the lips the letters of the Alphabet from A (अ) to Kṣa (क्ष). Thus the Nāda has four satges and after passing through the different centres mentioned here, assumes the form of 51 letters. (Ṣn. Ver. 10-11).

Anitya means non-eternal. The taking of the non-eternal to be eternal is the possession of such notions as that the earth is permanent, the firmament with the moon and the stars is permanent, the gods are immortal, etc. (Pys. II. 5)

Anumāna is Inference or sequential cognition. It is a mental modification (*vṛtti*) which cognises the generic nature chiefly and has for its sphere the relation which exists in objects of the class with that which is inferred, but does not exist as such in objects of different classes. For example, the moon and the stars are moving objetcs because they go from one place to another; and the Vindhya mountain does not move because it is not seen going from one place to another. (Pys. I. 7)

Anumāna-Prjñā or Inferential cognition also deals with generic objects only. For instance, it is said that wherever there is approach there is motion; wherever there is no approach there is no motion in existence. And by an inference we get a conclusion in generic terms only. Therefore, no particular can be the object of Inference. (Pys. I. 49)

Antaḥkaraṇa is the seat of thought, feeling and thinking. The Manomaya and Vijñānamaya Kośas constitute this Antaḥkaraṇa. It is fourfold and includes the mind in its twofold aspects of Buddhi and Manas, the Ahaṁkāra and Citta. The Antaḥkaraṇa is master of the ten senses through which it looks forth upon the external world. The faculties, as opposed to the organs or instruments of senses, reside here. (Itś. p. 45-46).

Antaḥ-Śuddhi is internal purification. Fearlessness, cheerfulness, Jñāna-yoga (that is, deep confidence in the procedures of obtaining self-knowledge), charity, control of senses, Yajña, study of Vedas and Śāstras, Tapa (austerity), simplicity, Ahiṁsā (non-violence), truth, refraining from anger, non-attachment to the fruits of actions, peace of mind, discarding the evil tendencies, kindness, greedlessness, discarding egoism, feeling ashamed in committing an evil act, getting rid of fickleness of character, brilliance, mercy, patience, cleanliness, having no ill-will towards others and not thinking too high of oneself — all these have been called divine wealth. Antaḥ-śuddhi is obtained by constant practice of all these virtues. Pride,, arrogance, roughness, inconsiderateness, etc., should be known as demoniacal wealth. The aforesaid divine wealths are a means for emancipation and the demoniacal wealths keep a man in bondage. Therefore, it is proper for the intelligents to always practice the divine wealths and thus proceed on the path of Emancipation. (Mys. 37).

Antardhautī or internal washing is first of the four Dhautīs. It is, again, subdivided into four parts : (1) Vātasāra (wind purification); (2) Vārisāra (water purification);

(3) Vahnisāra (fire purification); and (4) Bahiṣkṛta (sv.). (Ghs. I. 14).

Antardhyānatva is disappearance. By Saṁyama over the form of the body, a Yogī checks the perceptibility of the form. On perceptibility being checked and thus there being no longer contact with the light which carries it to the eye, disappearance of the Yogiī is brought about. (Pys. III. 20)

Antarātmā means the Inner Ātman which corresponds to the whole range of material phenomena, gross and subtle (i.e. mental) with which the individual soul concerns himself.

Verily, He is the Puruṣa who by His perceiving the earth, water, fire, air and ether, desire and aversion, pleasure and pain, lust, delusion, doubt, etc.; who by His perceiving acute and grave accents; short and long protracted vowels; faltered, shouted, abruptly broken and mixed syllables; and who by His sensibility to dance and music—vocal and instrumental, loss of consciousness, yawning, etc., is hearer, smeller, taster, thinker, comprehender, doer and discriminating Self; Whose sign is memory, Who studies Purāṇas, the Nyāya, Mīmāṁsā, and the Dharmaśāstras, and Who particularises hearing, smelling and attracting, from generality of actions is called the Inner Ātman. (Ātmano. 2).

Annaṁaya-Kośa or 'Sheath of Food' is the designation of material body wherein reign the elements Earth, Water and Fire. These elements preside in the three lower Cakras : the Mūlādhāra, Svādhiṣṭhāna and Maṇipūra. The two former produce food and drink which are assimilated by the fire of digestion and converted into the body of food. This body is served by the material organs as distinguished from the faculty of Sense. (Taitt. Up, II. 7; also cf. Itś. p. 44).

Apathya means food injurious to a Yogī. Bitter, sour, saltish, hot, green vegetables, fermented, oily, mixed with tilseed, intoxicating liquors, fish, meat, curd, chāsa, pulses, plums, oilcakes, Hiṅgul (*asafoetida*), garlic, onion, etc., should not be taken. Food re-fried, dry, having too much salt, sour, minor grains and vegetables that cause burning sensation should not be eaten. (Hyp. I. 61-63). See also **Mitāhāra.**

Aparānta-Jñāna is knowledge of death. Karma, which fructifies as life-period, is twofold : that which is fast-in-fruition, and that which is slow-in-fruition. Thus, just as a wet piece of cloth if well-spread dries in a very short time, so will be the fast-in-fruition. The same cloth when gathered up, however, will take a longer time to dry; similarly, the slow-in-fruition. By Saṁyama over these comes the knowledge of death, the smaller end of life. (Psy. III. 21).

Aparigraha or absence of avariciousness is one of the Restraints (Yama). It consists of the non-appropriation of things not one's own, consequent upon seeing the defect of attachment and of the injury caused by the collection, and destruction of such goods (Pys. II. 30). Non-avariciousness being confirmed, the knowledge of the how of births comes to the Yogī — that is, he knows : 'Who was I ? How was I ? What is this ? How is this ? What shall we be ? or How shall we be ?' In this shape comes to him the desire of knowing the nature of his own existence in the past, the present and the future. (Pys. II. 39; Tejo. 3).

Aparidṛṣṭa-Cittadharma — See Citta Dharma.

Ahiniveśa is love of life, which flowing on by its own potency, is established all the same even in the wise. In all living beings exists the self-benediction : "Would that I were never to cease. May I live on." And this self-benediction cannot exist in him who has not experienced the nature of death, and by this the experience of a former life is inferred. This is the affliction of love of life. That even a worm just born should know the fear of death, which is the same as the knowledge of annihilation, and that this fear cannot be explained by perceptive, verbal and inferential knowledge, leads to the inference that the pain of death has been experienced in a former life. And as this affliction is found existing in the extremely ignorant, so also is it established even in the wise, who have come to know both the starting and finishing ends of life, because the residual potencies (Saṁskāras) have been brought about by an experience of the pain of death, is necessarily common to both of them — the knowing and the ignorant. (Psy. II. 9).

Apāna is the vital current of Air manifesting down to the soles of feet all over. It is so called because it carries away (*Apa*). See **Prāṇa.** (Pys. III. 38).

Abhaya is one of the Mudrās used in the worship of Lord Śiva and exhibited by raising the hand and keeping the palm open. (Mu. 73). This is also used in the worship of Śakti. (Mu. 85).

1. Abhiṣka is fifth of the ten Saṁskāras of a Mantra. See **Mantra-Saṁskāra.**

2. Abhiṣeka means consecration. It is of eight kinds and its forms which follow the first, mark higher and higher degrees of Initiation.

The names of the eight kinds of Abhiṣekas are : (1) Śāktābhiṣeka; (2) Pūrṇābhiṣeka; (3) Krama-dīkṣābhiṣeka; (4) Sāmrājyābhiṣeka; (5) Mahāsāmrājyābhiṣeka; (6) Yogadīkṣābhiṣeka; (7) Pūrṇa-dīkṣābhiṣeka or Virājagrahaṇābhiṣeka; and (8) Paramahaṁsa.

(1) Śāktābhiṣeka is the first stage of Abhiṣeka of a disciple of Yoga. It is given on entrance into the path of Sādhanā. It is so called because the Guru now reveals to the Śiṣya the

preliminary mysteries of Śakti-tattva. By it the Śiṣya is cleansed of all sinful or evil Śaktis or proclivities, and acquires a wonderful new Śakti. Of this Śāktābhiṣeka also two forms are mentioned, viz. Rājā and Yogī (Prā. p. 261 ff; Vām. Chap. I; Ni. Chap. VII).

(2) Pūrṇābhiṣeka is the next stage of Abhiṣeka. It is given when the disciple has qualified himself by Puraścaraṇa and other practices to receive it. From here the real work of Sādhanā begins. Āsana, Yama etc., strengthen the disciple's determination to persevere along the higher stages of Sādhanā.

(3) Krama-dīkṣābhiṣeka is the third stage of Abhiṣeka in which, it is said, the great Vasiṣṭha became involved, and in which Ṛṣi Viśvāmitra acquired Brahma-jñāna and obtained Brāhmanhood. The sacred thread is now worn round the neck like a garland.

(4) Sānirājyābhiṣeka and (5) Mahāsāmrājyābhiṣeka are the next two higher stages which the disciple receives after undergoing various tests and ordeals.

(6) Yoga-dīkṣābhiṣeka is the next and one of the most difficult stages. In the previous stages the Sādhaka has performed the Pañcāṅga Puraścaraṇa and with the assistance of his Guru (with whom he must constantly reside and whose instructions he must receive directly) he does the Pañcāṅga-yoga, that is, the last five Aṅgas of the Eightfold Yoga (*Aṣṭāṅga Yoga*).

(7) Pūrṇa-dīkṣābhiṣeka, which sometimes is also called Virajā-grahaṇābhiṣeka, is the most advanced and the highest stage. On attainment of perfection in this stage the Sādhaka performs his own funeral rites (Śrāddha); makes Pūrṇāhuti with his sacred thread and crown lock. The relation of Guru and Śiṣya now ceases. From this point he ascends by himself until he realises the great saying *So'ham* (I am he). This stage has been described by the Tantras as Jīvan-mukta (liberated whilst yet living), and the Sādhaka here is called, a Paramahaṁsa which is the final and eighth form of the Abhiṣeka. (Itś. p. 71-72).

Abhyāsa means practice or an effort to secure steadiness. (Pys. I. 13).. Succes can be obtained only through practice. Through practice one gains liberation. Perfect consciousness is gained through practice. Yoga is attained through practice. Success in Mudrās comes by practice. Through practice success is gained in Prāṇāyāma. Death can be cheated of its prey through practice and man becomes the conquerer of death through practice. Through practice one gets the power of Vāc (prophetic speech) and the power of going everywhere through mere exertion of will. (Śs. IV. 9-11). One can never get success by merely reading books on Yoga. Success cannot be attained by adopting a particular dress. It cannot be gained by telling tales. Practice alone is the means to success. This is the only truth. Āsanas (postures), various Kumbhakas and other divine means — should be practised in the practice of Haṭha Yoga till the fruit, the Rāja Yoga is obtained. (Hyp, I. 67-69; Yokup. III. 14-16; Yośi. I. 143-144)

Amarolī is one of the Mudrās. In the doctrine of the sect of Kāpālikas, the Amarolī is the drinking of the cool mid-stream, leaving the first, as it is a mixture of too much bile, and the last which also is useless. He who drinks Amarolī, snuffs it daily and practices Vajrolī is himself called Amarolī. The Bindu (semen) discharged in the practice of Vajrolī should be mixed with ashes, and then rubbing it on the head gives divine sight. (Hyp. III. 94-96; Yota. 128). See also VAJROLĪ, SAHAJOLĪ.

Ambhoja-Maṇḍala is the watery region of Varuṇa in the pericarp of the Svādhiṣṭhāna Lotus. This watery region is in shape like the half-moon and luminously white. (Ṣn. Ver. 15).

Araṇī is an ancient apparatus for kindling fire. It is constructed by two pieces of wood particularly of Śamī tree (*Prosopis spicigera*). One of the wood-pieces forms the base and placed flat on the ground with a hole in its upper surface.

The other piece is a cylindrical rod pointed at one of its ends and fitted vertically in the hole of the base-piece. In order to kindle fire the base-piece is pressed with the feet and the cylindrical rod flitted into its hole is churned briskly with the palms in a regular rhythmic manner to ultimately produce fire. The process of churning the upper piece is technically called *Manthan.* (Brih. Up. VI. 4, 22).

Aliṅgāni-Guṇa-Parvaṇi—See Guṇa-Parvaṇi.

Avaguṇṭhana is a Mudrā. Making a fist of the left hand its forefinger is pointed downwards; then moving the forefinger forward and backwards in a controlled manner makes Avaguṇṭhana Mudrā which is used in the rituals connected with the Invocation of the Deities. (Mu. 29).

Avadhūta means an Ascetic who has renounced all worldly attachments and connections. There arc two main divisions of Avadhūtas : (1) Śaivāvadhūta, and (2) Brahmā-vadhūta. These two Avadhūtas are again of two kinds according to there being Perfect (*Pūrṇa*) or Imperfect (*Apūrṇa*). The Perfect one is called Paramahaṁsa, and the Imperfect one Parivrāt. (Mnt. XIV. 142-149).

Another Tantra classifies the Avadhūtas into (1) Kulāvadhūta, (2) Śaivāvadhūta, (3) Brahmāvadhūta, and (4) Haṁsāvadhūta or Parivrāt. There is thus only a technical difference between this and the previous classification.

The Apūrṇa class, though an ascetic, is also a householder. Retaining his caste-mark and practising the rite of a Kaula, he should constantly remain devoted to the Brahman and perform Sādhanā for the attainment of higher knowledge. (Mnt. XIV. 150ff.)

The Paramahaṁsa or Pūrṇa should not have intercourse with women and should refrain from touching metals. Unfettered by restrictions, he moves about enjoying the fruits of his ripened Karma. Discarding his caste and household duties, he moves about in this world without desire or care for the preservation of his body. Always pleased in his own mind, he is free from sorrow and illusion; is homeless and forgiving, fearless and doing harm to none. For him there is no necessity of offering food and drinks to any Devatā; nor does he need to perform Dhyāna or Dhāraṇā. He is liberated, is free from attachments, unaffected by all opposites, and follows the ways of a Haṁsa. (Mnt. XIV. 167ff.).

Avasthā or age is no bar for the practice of Yoga. Whether young, old or too old, sick or lean, one who discards laziness gets success if he practices Yoga. (Hyp. I. 66)

Avasthā-Catuṣṭaya means four states of Consciousness, viz., Waking (*Jāgrata*), Dreaming (*Svapna*), Deep Sleep (*Suṣupti*), and Turīyā. (Tri. II. 10ff.). All the Upaniṣads speak of these four States of Consciousness.

Avidyā or Nescience is one of the five Kleśas. It is the field, the breeding ground for other Kleśas, having a fourfold possible mode of their existence as the Prasupta (dormant), Tanu (the tenuous), Vicchinna (alternated) and Udāra (fully sustained). All these afflictions are the modifications of Nescience only. It is nescience alone that is the quickness of their life. The afflictions appear only in the from which is put upon an object by nescience. They are found existing simultaneously with the cognition of the unreal; and they disappear when nescience disappears .(Pys. II. 4). This nescience is the taking of non-eternal (*Anitya*), the impure (*aśuci*), the painful (*Dukha*), and the not-self (*Anātmā*) to be eternal, the pure, the pleasureable, and the Self. Thus, nescience is possessed of four locations. It is the root of all the overgrowth of afflictions, the vehicle of action together with the vehicle of fruition. This nescience should be understood as being a real substance, like the word *Amitra* (not-friend, enemy). As the word *Amitra* does not mean absence of friend nor a particular friend but something opposite to a friend, an enemy; so is nescience neither Real Cognition nor the absence of Real Cognition. On the contrary, nescience is another from of Cognition, which is contrary to real knowledge (the cognition of the real). (Pys. II. 5).

Avirati or Sensuality is desire consequent upon objects of sense having taken possession of the mind. (Pys. I. 30).

Aviśeṣa-Guṇa-Parva—See Guṇa-Parvaṇa.

Aśuci is impure. For example, seeing of purity in the body which is impure and highly disgusting is Avidyā (Nescience). It is said that "wise know the body to be impure on account of its position, its origin, its process of up-keep, its perspiration and destruction, and also on account of the necessity of keeping it constantly clean. Thus is purity seen in the impure. (Psy. II. 5)

Aśvinī Mudrā— Contract and dilate the anal aperture again and again—this is called Aśvinī Mudrā. It awakens the Śakti (Kuṇḍalinī). It destroys all diseases of the rectum, gives strength and vigour, and prevents premature death. (Ghs. III. 82-83).

Aṣṭāṅga-Yoga or the Eightfold Yoga is the name of Rāja-yoga (sv) which has been propounded in the Yoga Sūtras of Patañjali. (Also cf. Tri. 28ff).

Asaṁprajñāta Samādhi or Ultra-cognitive Trance is the state in which all the modifications (*Vṛttis*) come under restraint, cease their functions, and remain only *in posse*. Its means is the higher desirelessness. Inasmuch as any form of practice having an objective phenomenon for its basis, cannot become the means of achieving it, the notion of cessation, which is nothing substantial, is here made the basis; and that is devoid of any objective phenomenon. By the constant repetition of this notion, the mind having no object to grasp, becomes, as it were, nonexistent. The trance thus being seedless, is Ultra-cognitive. This is of two descriptions : (1) Brought about by objective existence (*Bhāva*), and (2) Brought about by the practice of the means. In case of Yogīs it is brought about by the practice of the means; in case of the *Videhas* and the *Prakṛtilayas* it is caused by objective existence; and for others it is preceeded by faith, energy, memory, trance and discernment. The Yogīs who obtain this state are of nine description on the basis of their application to the means of achievement being mild, middling or intense. Thus some are of mild energy, others are of the medium energy, and still others of intense energy. Of these, the mildly energetic are threefold : those having mild consciousness of supremacy, those having medium consciousness of supremacy, and those having keen consciousness of supremacy. Similarly, those of medium energy and those of intense energy. Of these, the attainment of trance and the fruit of trance are near to those who are intensely energetic in their application to the means of achievement and possess a keen consciousness of supremacy. A further division can also be made on the basis of mild, middling and intense, such as mild-intense, middling-intense, and intense-intense. By this differentiation, too, the attainment of trance and its fruit becomes the speediest in the case of one whose application is intense and whose consciousness of supremacy is keenly intense. (Pys. 1. 18-22). However, trance becomes easier by feeling the omnipotence of God. By His merely wishing the attainment, trance and its fruit become speedier in attainment for a Yogī. (Pys. I. 18-23).

Asaṁsakti is the fifth of the seven prefaces for obtaining the True Knowledge. The State of Nirvikalpa-Samādhi which one achieves through a thorough practice of Savikalpa-Samādhi is also called Āsamsakti. This is also called Suṣuptibhūmikā because in this state one obtains, like in the Suṣupti (deep sleep), a non-differentiation with the Brahman and forgets all about the phenomenal world. (Ve. 190-192; Varā. IV. 2. 1-17). See also **Sapta-Jñāna-Bhūmikā.**

Asteya or abstinence from theft is one of the Restraints (Yamas). It consists in making one's own unlawfully, things belonging to others. Abstinence from theft includes also the absence of desire thereof (Pys. II. 30). When the habit of abstinence from theft becomes confirmed, all jewels approach the Yogī from all quarters. (Pys. II. 37; Lys. p. 3; Dr. I. 11-12).

Astra is one of the Mudrās (sv.) used in the Aṅga-nyāsa. (See Nyāsa). Making sound by rubbing the thumbs and forefingers of both hands extended like arrows is called Astra, Mudrā. (Mu. 34-35).

Asmitā or Egoism is the consciousness of being one with the self (Pys. I. 17). It is the appearance of identity in the nature of the subjective power of consciousness and the instrumental power of seeing. The Puruṣa is the subjective power of consciousness, and the will-to-know is the instrumental power of seeing. The appearance of these. two powers as if they were identical, is the affliction known as Egoism. Enjoyment is rendered possible when the power of enjoyment in the enjoyer and the capacity of being enjoyed in the Objective Existence, which are quite distinct and different from each other, are looked upon as it were, identical. When, however, their natures have been understood they become isolated; and how then can there be enjoyment ? Therefore it is said : "Not knowing the Puruṣa beyond the will-to-know to be different therefrom in nature, character and knowledge, etc., a man has by forget-fulness the notion of self therein." (Pys. II. 6).

Ahaṁkāra-Doṣas or the faults of Ahaṁkāra (Egoism) are six : (1) Kāma (Lust); (2) Krodha (Anger); (3) Lobha (Greed); (4) Moha (Delusion); (5) Mada (Pride); and (6) Mātsarya (Envy). All these arise from a sense of Ahaṁkāra and are the six enemies of man. They are destroyed by contemplation on the Svādhiṣṭhāna Lotus. (Ṣn. Ver. 18).

Ahiṁsā or Abstinence from causing injury is one of the Restraints (Yamas). It is not causing pain to any living creature in any way at any time. The restraints and observances that follow have their origin in it. (Psy. II. 30) The habit of not-causing injury being confirmed, hostilities are given-up by others also in his presence. (Pys. II. 35; cf. Lys. p. 3; Dr. I. 7-8).

Ā

Ākarṣiṇī is one of the Mudrās. Little and ring fingers along with the middle and fore fingers be joined and made equal at the tips. Then making a hook of the middle finger it should be placed on the little and ring fingers, and the thumb should also be joined with it. This is Ākarṣiṇī Mudrā which attarcts all the three worlds. (Mu. 125-126).

Ākāśagamana is roaming through space. Wherever there is body there is Ākāśa. The body becomes related to the Ākāśa, because the latter gives room to the former. Having mastered the relation by the attainment of the state of thought transforming into light things such as cotton, etc., down to atom, the Yogī becomes light. Thence dose he get the power of roaming through space and walking over water with his feet. He walks over a spider's web and then walks even over the rays of light. (Pys. III. 41).

Ākāśī-Dhāraṇā—The Ākāśa (Ether) Tattva has the colour of pure sea water; letter Ha (ह) is its seed and Sadāśiva its presiding Deity. Fix the Prāṇa along with Citta for 2½ hours in this Tattva. This is Ether-dhāraṇā. It opens the gates of emancipation. Death does not approach him who practices it, nor does he perish at the time of Pralaya (final dissolution of the universe). (Ghs. III. 90-91).

Āgama or Verbal Cognition (Competent Evidence) is one of the kinds of Real Cognition (Pramāṇa). An object perceived or inferred by a competent man is described by him in words with the intention of transfering his knowledge to another. The mental modification (*vṛtti*), which has for its sphere the meaning of words, is the Verbal Cognition to the hearer. When the speaker has neither perceived nor inferred the object, and speaks of things which cannot be believed, the authority of Verbal Cognition fails. But it does not fail in the original speaker with reference to either the object of perception or of inference. (Psy. I. 7).

Āgamavijñāna is Knowledge based on Testimony or on the Śrutis (Vedic Scriptures). (Psy. I. 49).

Āgneyi-Dhāraṇā— The Fire-Tattva is situated at the navel. Its colour is red like the *Indra-gopa* insect; its form is triangular; its seed is letter Ra (र), and its presiding Deity is Rudra. It is refulgent like the Sun and is the giver of success. Fix the Prāṇa along with the Citta in this Tattva for five Ghaṭikās (2½ hours). This is called Āgneyī (Fire) Dhāraṇā, the destroyer of fear of the dreadful death. Fire cannot injure him who practices it. (Ghs. III. 75-76).

Ācāras are ways, customs and practices of a particular class of Sādhakas. They are not, as is sometimes supposed, different sects. They signify stages through which the worshipper in this or other births has to pass before he reaches the Supreme stage of the Kaula.

The Kulārṇava Tantra (Chap. II) mentions seven kinds of Ācāras enumerated there in their order of superiority : (1) Vedācāra; (2) Vaiṣṇavācāra; (3) Śaivācāra; (4) Dakṣiṇācāra; (5) Vāmācāra; (6) Siddhāntācāra (Aghorācāra, Yogācāra); and (7) Kaulācāra.

Vedācāra, which consists in the daily practice of Vaidika rites, is the gross body (*Sthūla-deha*) which encloses within it all other Ācāras, which are, as it were, its subtle bodies (*Sūkṣma-dehas*) of various degrees. The worship is largely of an external and ritual character, the object of which is to strengthen Dharma. This is the path of action (*Kriyā-mārga*).

In the second stage or Vaiṣṇavācāra, the worshipper passes from blind faith to an understanding of the supreme protecting energy of the Brahman, towards which he has the feeling of devotion. This is the path of devotion (*Bhaktitmārga*) and the aim at this stage is the union of it and the faith previously acquired.

With an increasing determination to protect Dharma and destroy Adharma, the Sadhaka passes into Śaivācāra or the warrior (Kṣatriya) stage wherein to love and mercy are added strenuous striving and the cultivation of power. Here there is union of faith, devotion (*Bhkti*)and inward determination. Now entrance is made upon the path of knowledge (*Jñāna-mārga*).

Following the above stage is Dakṣiṇācāra, which in Tantra does not mean 'right hand worship' but 'favourable'—that is, Ācāra which is favourable to the accomplishment of higher Sādhanā, and where of the Devi is the Dakṣinā-kālikā. This stage commences when the worshipper can make Dhyāna and Dhāraṇā of the threefold Śakti of the Brahman (*kriyā, icchā, jñāna*) and understands the mutual connection (*Samanvaya*) of the three Gunṇs until he receives Pūrṇābhiṣeka. At this stage the Śādhaka is Śākta and qualified for worship of the threefold Śakti of Brahmā, Viṣṇu and Maheśvara. He is fully initiated in the Gāyatrī Mantra and worships the Devī Gāyatrī the Dakṣiṇā Kalikā, or Ādya Śakti—the union of the three Śaktis. This is the stage of individualistic Brāhmaṇatva and its aim is the union of faith, devotion and determination with a knowledge of the threefold energies.

After this a change of great importance occurs, marking, as it does, the entry upon the path of return (*Nivṛtti*). This it is which has led some to divide the Ācāra into two broad divisions of Dakṣiṇācāra (including the first four) and Vāmācāra (including the last three); it being said that men. are born into Dakṣṇācāra, but are received by initiation into Vāmācāra.

The term Vāmācāra does not mean, as is vulgarly supposed, 'left hand worship' but worship in which woman (vāmā) enters, that is, Latā-sādhanā. In this Ācāra there is also worship of the Vāmā-Devī. Vāmā is here 'adverse,' in that the stage is adverse to Pravṛtti, which governed in varying degrees the preceding Ācāra, and entry is here made upon the path of Nivṛtti, or return to the source whence the world sprung. Up to the fourth stage the Sādhaka followed Pravṛttimārga, the outgoing path which led from the source, the path of worldly enjoyment, albeit curbed by *dharma.* At first unconsciously, and later consciously, sādhana sought to induce Nivṛtti, which, however, can only fully appear after the exhaustion of the forces of the outward current. In Vāmācāra, however, the Sādhaka commences to directly destroy Pravṛtti, and with the help of the Guru (whose help throughout is necessary) to, cultivate Nivṛtti. The method at this stage is to use the force of Pravṛtti in such a way as to render them self-destructive.

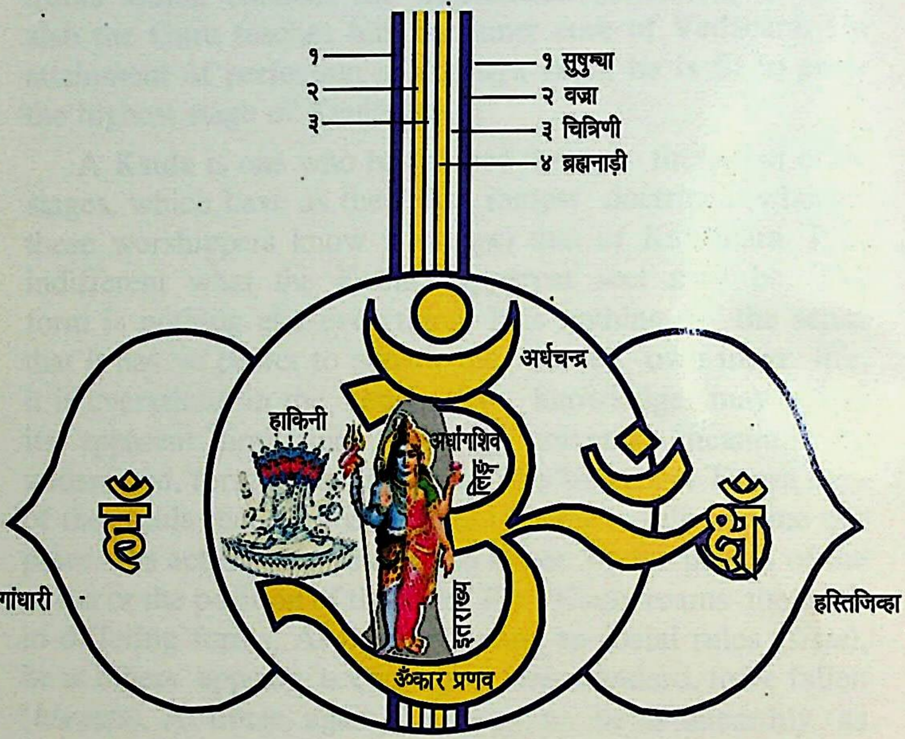
That which has been commenced in these stages is by degrees completed in those which follow—viz. : Siddhāntācāra, and according to some, Aghorācāra and Yogācāra. The Sādhaka becomes more and more freed from the darkness of the *saṁsāra* and is attached to nothing, hates nothing, and is ashamed of nothing, having freed himself of the artificial bonds of family, caste, and society. The Sādhaka becomes, like Śiva himself, a dweller in the cremation ground (*śmaśāna*). He learns to reach the upper heights of sāhana and the mysteries of Yoga. He learns the movements of the different *vāyus* in the microcosm, the *kṣudra-brahmāṇḍa*, the regulation of which controls the inclinations and propensities (*vṛttis*). He learns also the truths which concern the macrocosm (*brahmāṇḍa*). Here also the Guru teaches him the inner core of Vedācāra. On attainment of perfection in Aṣṭāṅga-yoga, he is fit to enter the highest stage of Kaulācāra.

A Kaula is one who has passed through these and other stages, which have as their own inmost doctrine (whether these worshippers know it or not) that of Kaulācāra. It is indifferent what the Kaūla's apparent sect may be. The form is nothing and everything. It is nothing in the sense that it has no power to narrow the Kaula's own inner life, it is everything in the sense that knowledge may infuse its apparent limitations with an universal meaning. So understood, form is never a bond. The Viśvasāra Tantra says of the Kaula that "for him there is neither rule of time nor place. His actions are unaffected either by the phases of the moon or the position of the stars. The "Kaula roams the earth in differing forms. At times adhering to social rules (*śiṣṭa*), he at others appears, according to their standard, to be fallen (*bhraṣṭa*). At times, again, he seems to be as unearthly as a ghost (*bhūta or piśāca*). To him no difference is there between mud and sandal paste, his son and an enemy, home and the cremation ground."

At this stage the Sadhaka attains to Brahma-jñāna, which is the true gnosis in its perfect form. On receiving Mahāpūrṇa-dīkṣā he performs his own funeral rites and is dead to the Saṁsāra. Seated alone in some quiet place, he remains in constant Samādhi, and attains its *nirvikalpa* from. The Great Mother, the Supreme Prakṛti, dwells in the heart of the Sādhaka, which is now the cremation ground wherein all passions have been burnt away. He becomes a Parama-

Plate II

ĀJÑĀ CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
अर्धचन्द्र
हाकिनी
अर्धांगशिव
लिङ्ग
हँ
क्षँ
गांधारी
हस्तिजिव्हा
इतराख्य
ऊँकार प्रणव

SUMMARY OF DETAILS

Location : Middle of the Eyebrows
No. of Petals : Two
Colour of Petals : White
Letters : Ha to Kṣa
Element : Maht-tattva
Bīja (seed) : AUM
Bīja-bearer : Nāda
God : Liṅgam

Goddess : Hākinī
Loka : Tapaḥ
Quality :
Sense Organ : } X
Motor Organ :
Yantra : Oval, like a Liṅga
Result of Concentration : Perfection of Speech

haṁsa, who is liberated whilst yet living (Jīvan-mukta). (Its. p. 76 et. seq).

Ācāra-Nirṇaya—For the benefit of Sādhakas the Ācāryas have formulated three kinds of Ācāras, viz., Divya, Dakṣiṇa. and Vāma. And the rights of Sādhakas have been described as seven, viz., Dīkṣā, Mahādīkṣā, Puraścaraṇa, Mahāpuraścaraṇa, Abhiṣeka, Mahābhiṣeka and Tadbhāva. Through these rights a Sādhaka doubtlessly can attain the state of emancipation. According to Divya, Dakṣiṇa and Vāma the names of these seven rights of Sādhakas have been variously described in the Tantra literature and are current in different sects of Sādhakas. Dakṣiṇa and Vāma Ācāras are mutually opposite. Although the aims of both originate from Nivṛtti (non-attachment), yet (in practice) one is Pravṛtti-inclind and the other Nivṛtti-inclind. In the disposition of men Pravṛtti (attachment) is quite natural, but Nivṛtti is highly fruitful, and therefore in worship also the description of these Ācāras can easily be seen. Ācāras are the expressions of inherent dispositions and threefold purifications of worship—so has been said by the erudites. One should learn the difference of his own Ācāra from his Guru. The Ācāra in which persons fully qualified in Nivṛtti-mārga are naturally absorbed, is called Divyācāra, and this is different from the two former Ācāras. Vāma and 'Dakṣiṇa are mutually opposed; but "Divyācāra is not opposed to either, and therefore is beneficial to all. Vāmācāra is dependent on Pravṛtti and Dakṣiṇa on Nivṛtti; but Divyācāra is above both Pravṛtti and Nivṛtti. Therefore, being above conflict it is regarded as the bestower of Supreme Bliss. (Mys. 41).

Ājñā Cakra is a two petalled Cakra situated between the two eyebrows. Its two petals are designated by the letters Ha (ह) and Kṣa (क्ष); its presiding adept is called Śukla Mahākāla and its presiding goddess is Hākinī. Within its petals there is the eternal Bīj Ṭham (ठं) brilliant as the autumnal moon. The wise anchorite, by knowing this, is never pulled down. This is the great light held secret in all the Tantras. By contemplating on this, one obtains the highest success and becomes like Śiva—there is no doubt in it. The vessels called Iḍā and Piṅgalā are the real Varuṇā and Asī. The space between them is called Vārāṇasī There, it is said that the Viśvanātha dwells. The Suṣumanā goes along the spinal cord upto where the Brahma-randhra is situated. Thence by a certain flexure it goes to the right side of the Ājñā Lotus, whence it proceeds to the left nostril and is called the Ganges. The Lotus which is situated in the Brahmarandhra is called Sahasrāra. In the space in its centre dwells the Moon. From the triangular place elixir is continually exuding. This Moon-fluid of immortality unceasingly flows through the Iḍā. The elixir flows in a stream—a continuous stream. Going to the left nostril it receives from the Yogis the name Ganges. From the right-side portion of the Ajñā Lotus and going to the left nostril flows the Iḍā. It is here called Varuṇā. Let the Yogi contemplate on the space between Iḍā and Piṅgalā as Vārāṇasī. The Piṅgalā also, comes in the same way from the left-side portion of the Ajñā Lotus and goes to the right nostril and has been called Asī. The Lotus which is situated in the Mūlādhāra Cakra (Lotus) has four petals and in the space between them dwells the Sun. From that sphere of the Sun poison exudes continually. That excessively heating venom flows full through the Piṅgalā and goes to the right nostril, and the Moonrfluid of immortality goes to to the left. Rising from left side of the Ājñā Lotus and going to the right nostril, this northward flowing Piṅgalā has been called Asī.

The two-petalled Ājñā Lotus has been thus described wherein dwells the God Maheśvara. The Yogis described three Wore sacred stages above this. They are called Viṇdu,-Nāda, and Śakti and are situated in this Lotus of the forehead. He who contemplates on the hidden Ājñā Lotus atonce destroys all the Karmas of his past life without any opposition. Remaining in this place, when the Yogi meditates constantly, then to him all forms, worships and prayers appear as worthless. All the fruits described as resulting from the contemplation of the other five Lotuses. are obtained through the knowledge of this one Ājñā Lotus alone. The importance of the contemplation of this two-petalled lotus cannot be fully described. (Śs. V. 96-119).

Ṣn further describes this lotus : This Ājñā Lotus is like the moon beautifully white. On its two petals are the letters Ha (ह) and Kṣa (क्ष) which are also white and enhance its beauty. It shines with the glory of Dhyāna. Inside it is the Śakti Hākinī whose six faces are like so many moons. She has six arms, in one of which She holds a book; two others are lifted up in the gesture of dispelling fear and granting boons, and with the rest She holds a skull, a small drum and a rosary. Her mind is pure. Within this Lotus dwells the subtle mind (Manas). It is well-known. Inside the Yoni in the pericarp is the śiva, called Itara, in his phalic form. He here shines like a chain of lightning flashes. The first Bīja of the Vedas, which is the abode of the most excellent Śakti and which by its lustre makes visible the Brahma-Sūtra, is also there. The Sādhaka with steady mind should meditate upon these according to the order prescribed. The excellent Sādhaka, whose Ātmā is nothing but a meditation on this Lotus, is able quickly to enter another's body at will, and becomes the most excellent among *Munis* and all-knowing and all-seeing. He becomes the benefactor of all and versed in all Śāstras. He realises his unity with the Brahman and acquires excellent and unknown powers. Full of fame and longlived, he ever becomes the Creator, Destroyer and Preserver of three worlds. Within the triangle in this Cakra ever dwells the combination of letters which form the Praṇava (Auṁ). It is the inner Ātmā as pure mind and resembles a flame in its radiance. Above it is the half moon; and above this, again, is Ma-kāra shining in its form of Bindu. Above this is Nāda, whose whiteness equals that of Balarāma ami diffuses the rays of the Moon. When the Yogi closes the house (i.e. makes the Yoni Mudrā) which hangs without support, the knowledge whereof he has gained by the service of Param-Guru, and when the *cetas* by the repeated practice becomes dissolved in this place which is the abode of uninterrupted bliss, he then sees within the middle of and in the space above the triangle sparks of fire distinctly firing. He then also sees the Light which is in the from of a flaming lamp. It is lustrous like the clearly shining morning Sun, and glows between the sky and the earth. It is here that the Bhagavāna manifests Himself in the fullness of His might. He knows no decay, and witnesses all, and is here as He is-in the region of Fire, Moon and Sun. This is the incomparable and delightful abode of Viṣṇu. The excellent Yogi at the time of death joyfully places his vital breath here and enters after death that Supreme, Eternal, Birthless Primeval Deva, the Puruṣa, who was before the three worlds, and who is known by the Vedānta. (Ṣn. Ver. 32-38; Lys. p. 50 et. seq.; Yośi. I. 175; See Plate II).

Ādi-Deva is the Supreme .Bindu in the pericarp of the Thousand-petalled Lotus (Sahasrāra-cakra) (Ṣn. Ver. 2).

Ādhāras (Ṣodaśa) or sixteen vital parts are mentioned by renowned Yogis as follows : (1) Thumb; (2) Ankles; (3) Knes; (4) Thighs; (5) the Prepuce; (6) Organ of Generation; (7) the Navel; (8) the Heart; (9) the Neck (10) the Throat; (11) the Palate; (12) the Nose; (13) the Middle of the Eye-brows; (14) the Forehead; (15) the Head; and (16) the Brahma-randhra.

Ādhidaivika means pertaining to Devas (Gods)— the nature forces. This is caused by the action of super-physical agents. (Pys. 1. 31; III. 22).

Ādhibhautika means pertaining to the elements—externals, extraneous. (Pys. I. 31; III. 22).

Ādhyātmika are the facts concerned with or. referring to the Self. (Pys. I. 31; III. 22).

Ānanda or Elation is bliss. (Pys. I. 17).

Ānadamaya-Kośa is the sheath of Bliss. It is the innermost kernel of man and of nature as a whole. This sheath is no longer an object of knowledge. When one finds resting place and peace in this invisible, unreal, unutterable, unfathomable Kośa then he attains perfect peace. (Taitt. Up. II. 7).

Āpyāyana is the seventh of the ten Saṁskāras of a Mantra., See **Mantra-Saṁskāra.**

Āmbhasī-Dhāraṇā—The Water-Tattva is white like the *Kunda* flower or a conch or the moon. Its form is circular like the moon; the letter Va (व) is the seed of this ambrosial element, and Viṣṇu is its presiding deity. By Yoga one should produce the Water-Tattva in the heart, and fix there the Prāṅa with the Citta (Consciousness) for five *Ghaṭikas* (2½ hours), practising Kumbhaka. This is Āmbhasī-Dhāraṇā. It is the destroyer of all sorrows. Water cannot injure him who practices this. The Yogi who knows this Mudrā never meets death even in the deepest water. This should be kept carefully concealed. By revealing it success is lost and hence it should be kept very secret. (Ghs. III. 72-74).

Āyurvipāka is that which produces, results in, and determines the extent of the lifetime. (Pys. III. 22).

Ārambha-Avasthā is the state of beginning in the practice, of Prāṇāyāma- In the first stage of this state body of the Yogi begins to perspire. When it perspires he should rub it well otherwise his body would lose its *Dhātu* (Humour). In the second stage there takes place the trembling of the body; in the third the jumping about like a frog; and when the practice becomes greater an adept walks in the air. When the Yogi, though remaining in Padmāsana, can rise in the air and leave the ground, then know that he has gained Vāyu-Siddhi (success over air), which destroys the darkness of the world. But so long he does not gain it, let him practice observing all the rules and restrictions of Mitāhāra. As perfection is achieved in Prāṇāyāma, the Yogi should gradually increase its duration. When he can practice it for one and a half hour at a time, he undoubtedly obtains many longed-for powers, such as, Vākya-Siddhi (power of prophecy); Kamācārī-Siddhi (power of transporting himself everywhere at will); Dūradṛṣṭi (Clairvoyance); Dūraśruti Clairaudience); Sūkṣmadṛṣṭi (Subtle sight), and Parakāya-praveśa (Power of entering another's body, etc.) (Śs. III. 40-54; Hyp. II. 12-14; Yota. 63-64; Varā. V. 71 ff.

Ārjava, is rectitude of conduct. One should behave in a straight forward manner, both in the states of attachment and detachment (Lys. p. 4; Dr. I. 15;

Ālasya or sloth is the inertia of mind and body consequent upon heaviness (Pys. I. 30).

Āvāhanī is a Mudrā used for Āvāhana (Invocation). Both hands should be joined to form a cavity; both thumbs be placed on the root-joints of the respective ring-fingers. This makes the Āvāhanī Mudrā. This Mudrā is used in the rituals connected with the Invocation of the Deities. (Mu. 22-26a).

Āśaya is the sleeping place; seed-germ of desires, wherein desires sleep or lie latent. (Pys. I. 24).

Āśugajayi-Kriyā—The Vāyu (Air) can be felt by contact or touch. The receptors of the tactile pleasure lie in the skin. There are some special spots on the skin which possess some special tactile qualities. Such special spots are called *Marmasthāna* (vital parts). These vital parts are of three kinds : Fatal, Stimulants, and Infatuants. There are more stimulants than vital and more infatuants than stimulant parts. The point where all the three vital energies combine, is unconquerable for the person. Now, detaching the mind from tactile and sensual pleasures, and with the help of Dhāraṇā and Dhyāna following the divine and subtle Prakṛti when one absorbs his mind in contemplation it is called Āśugajayī-kriyā (Lys. p. 59).

Āśramas are the stages, conditions or periods in the life of a Hindu and are said to be four : (1) the stage of chaste studentship (Brahmacarya); (2) the period of secular life as a married householder (Gṛhastha); (3) the stage of recluse (Vānaprastha) wherein there is retirement from the duties of a householder; and last (4) the stage of a Sanyāsī when the person, after retiring from worldly duties, devotes his time in Tapa and Meditation. For the Ksattriya there are the first three Āśramas; for the Vaiṣya the first two; and for. the Śūdra the Gṛhastha only. A Brāhmaṇa is entitled to all the four (Yy. I. 29 et. seq.)

However, in this Kali age there are only two Āśramas—that is, the Gṛhastha and.the last Sanyāsa or Bhjkṣuka (or Avadhūta). Neither the conditions of life, nor the character, capacity and power of the people of this age allow of the first and third. The two Āśramas prescribed for the Kali age, however, are open to all castes indiscriminately. (Yy. VIII. 8 et. seq).

1. Āsanas are various Postures. Being helpful in Mantra Yoga, chiefly only two postures have been accepted. These are Svastikāsana and Padmāsana. Āsana-suddhi (purification of Āsana) is done by differentiation of Āsana, purification of Āsana and practice of Āsana. The object on which a Sādhaka-should sit has been variously specified by the sages in Vedas and Tantras. The differences in Āsanas hava been determined on the basis of worship with or without desire, mode of worship and the motivr sought. The Āsana is purified by the purification of Dhāraṇā (Concentration) and recitation of Mantra. Āsana has been determined in various ways in accordance with rituals and modes of worship in the sections dealing with these two subjects. Science of practice of Āsaṇas has been methodically laid down by self-seeing sages adept in the essence of Haṭha. Yoga. Perfect accomplishment of Āsana is extremely beneficial for Yogis (Mys. 38). The Laya Yoga also prescribes only two Āsanas, viz. Padmāsana and Svastikāsana. (Lys. p. 89).

2. **Āsana** or Posture is third of the Yogāṅgas; It should be steady and easy. Thus, for example, the Padmāsana, Vīrāsana, Bhadrāsana Svastikāsana, Daṇḍāsana, Sopāśraya, Paryaṅka, Krauñch-niṣādana, Hastiniṣādana, Uṣṭra-niṣādana, Samasaṁsthāna. Sthirasukha, the Yathāsukha,. and such other postures may be adopted. Posture becomes perfect when effort to that end ceases, so that there may be-no more movement of the body; or, when the mind is transformed into infinite, that is, makes the idea of infinity its own; it brings about the perfection in posture. When posture has been mastered the Yogi is not disturbed by the pairs of opposites, such: as; heat and cold etc. (Psy. II. 46-48; Tejo I. 25-26; Tri 29, 34-52; Dr.III. 1-13; Dhyā. 42, Muṇḍ I. 1, 5; Varā. V. 15-16; Śāṇdi. I. 3, 1-11).

3. **Āsanas** or Postures have been said by Śiva to be eightyfour hundred thousands. In fact the Postures are as many in number as there are number of species of living creatures in this Universe. However., among them eighty-four are the best; and among these eighty-foux thirtytwo are found useful for mankind in this world. The names of

these thirty two are as follows: 1. Siddha, 2, Padma, 3.Bhadra, 4.Mukta, 5.Vajra, 6.Svastika, 7.Siṁha, 8.Go-mukha, 9.Vīra, 10. Bhanu, 11. Mṛta, 12. Gupta, 13. Matsya, 14. Matsyendra, 15. Gorakṣa, 16. Paścimottāna, 17. Utkaṭa, 18. Saṁkaṭa, 19. Mayūra, 20. Kukkuṭa, 21.Kūrma, 22. Uttāna Maṇḍūka, 23. Uttāna Kūrmaka, 24. Vṛkṣa, 25. Māṇḍūka, 26. Garuḍa, 27. Vṛṣa, 28. Śalabha, 29. Makara, 30.Uṣṭra, 31.Bhujaṅga, 32. Yoga. (Ghs. II./ 1. 6;.Hyp. I. 19; See also Gp. I.).

Āsana-Bheda means differentiation of Seat, sitting on which one is to perform his Sādhanā. (Here Āsana means Seat not Posture). Seats of a good piece of silken cloth, blanket, sheet made of Kuśa grass. (*Poa cynosuroides*), lion-skin, and deer-skin are considered extremely pure and only these are accomplishers of the desired aims. Blanket is good for acts done from interested motives, but here too, the. seat made of red blanket is considered best.

Seat of a black deer-skin gives accomplishment of knowledge; Tiger-skin gives emancipation; Kūśa seat gives longevity, and seat of silken cloth is destroyer of diseases. A seat prepared by placing in sequence, first the Kuśa-āsana, then deer-skin over it, and then on the top a silken cloth, gives success in Yoga Sādhanā.

There are some painful or prohibited Āsanas : By using earth as a seat one gets-pain; by using wooden seat there is the beginning of misfortune; by using a seat made of bamboo there is poverty; by using stone-seat there is suffering from disease; by using a straw seat there is loss of fame; by using a seat of leaves there is insanity, and by using a seat made of cloth there is loss of Japa, Dhyāna and Tapa. Therefore, seats of these materials are prohibited. A householder without initiation from a Guru should never sit on seats of lion-skin, tiger-skin, and black deer-skin. A householder can sit on such seats only with the permission of a

Guru. But a chaste student should sit on such seats like indifferent persons. Sitting on a proper seat, reciting the name of the Ṛṣis of Pṛithivīmantra—that is after reciting the meter etc., in order of Meruprastha, etc., and purifying the seat with *'Āsane-viniyogaḥ'* (Pu. p. 158), when one comfortably performs Japa and Pūjā, then he can accomplish his desired aims. Doing otherwise the performance of Sādhanā becomes fruitless. (Mys. 39; cf. Lys. p. 8-9; Śāṇḍi I. 3.15).

Āstikya is theism. It is one of the Niyamas of Laya Yoga. The Yogi should have full faith in the Vedas and other Śāstras (Lys. p. 6; Dr. II. 6).

I

Inrdiyas are the sense-organs. Usually five sense organs are included under this term. These are Ears, Eyes, Tongue, Nose and Skin (tactile sense). However, often fourteen Indriyas have been enumerated : the four inner organs (Manas or mind, Buddhi or intellect, Citta or Smṛti, and Ahaṁkāra or Egoism); five organs of perception (ear, skin, eyes, tongue, and nose), and five organs of action (the tongue, two hands and two feet).

Moon, Viṣṇu, Śiva, the Creator, the Quarters, Air, the Sun, Varuṇa, the Aśvinas, Fire, Indra, Upendra, Mitra and Brahmā, are held respectively to be the Presiding Deities of the fourteen organs of sense enumerated above. (Sarvo. 1).

Indriya-Jaya is mastery over the Senses. By Saṁyama over the act (*grahaṇa*), the substantive appearance (*svarūpa*), the egoism (*asmitā*), the conjunction (*anvaya*), and purposefulness (*arthavattā*) of sensation comes mastery over the Senses (Pys. III. 46)

Indriya-Siddhi means accomplishment or perfection of Sense-organs (Pys. II. 43),

Ilāvarta is the Purānic; name of a continent, (Pys. III. 26),

Iṣṭa-devatā means the Deity sought for. (Pys-II.44).

Iṣṭa-devatā-Samprayoga is union or association with the Deity sought for. (Pys. II. 44).

Ī

Īśāna is the North-East quarter. Other midquarters are Agni (South-East), Vāyu (North-West), and Nairṛti (South-West).

Īśvara (God) is a distinct Puruṣa; untouched by the vehicles of afflictions, actions and fruitions. The afflictions are Nescience and others. The actions are good or bad. Their fruition is the effect they bring about. Habits · following them in their qualifications are the vehicles. These, while really existing in the mind, are attributed to the Puruṣa, as he is the enjoyer of their fruit, just as victory or defeat of the soldiers is attributed to their master. He who is not touched by this experience, is the distinct Puruṣa, Īśvara. In Him the seed of the omniscient is not exceeded. He is the Teacher of the ancients too, because He is not limited by time. (Pys. I. 24-26).

Īśvara-Pūjana is one of the Niyamas and means worship of the Supreme Deity. Detachment, truthfulness and abstinence from injury to others are also worship of the Lord. (Lys. p. 7).

Īśvara-praṇidhāna or making of the Lord the motive of all actions, is one of the Niyamas. It means performance of all actions to fulfill the purpose of that Great Teacher. It is with reference to this state that the following.

has been said : "Lying down on a bed, or seated or wandering along a road, ever given to Yoga, with the network of the sin's restrained and removed, conscious of the destruction of the seed of repeated births, he shares the joys of immortality." (Pys. II. 32). The faculty of Trance (Samādhi) becomes perfect in him who has dedicated all his powers to Īsvara. By this he knows all that he desires to know, just as it is in reality, in another place, in another body or at another time. Then his intellect knows everything as it is (Pys. III. 45; Dr. II. 8)

U

Ugra-Āsana is one of the Yogic Postures. Stretch out both the legs and keep them apart; firmly take hold of the head by the hands, and place them on the knees. This posture excites the motion of the air, destroys the dullness and uneasiness of the body, and is also called Paścimottānāsana (Fig.13). Those who practice this obtain all the Siddhis. Therefore, those desirous of attaining powers should practice this diligently. This should be kept secret with greatest care and not given to anybody and everybody. Through it, Vāyu-Siddhis are easily obtained and it destroys a-multitude of miseries. (Śs. III. 92-94).

1. **Ujjāyī** is the third of the eight Kumbhakas. Close the mouth, draw in the external air by both the nostrils, and pull up the internal air from the lungs and throat; retain them in the mouth. Then having washed the mouth (i. e. expelled air through ,mouth) perform Jalandhara. Now, one should perform Kumbhaka with all his might and retain the air unhindered. All works are accomplished by Uijāyī Kumbhaka. Its practitioner is never attacked by diseases of phlegm or indigestion or dysentry, or consumption or cough, or fever, or enlarged spleen. One should therefore perform Ujjāyī to destroy decay and death. (Ghs. V 69-72. cf. Hyp. II. 51-53 for a different description of this.).

2. Ujjāyī is one of the eight kinds of Kumbhakas. Having closed the mouth air should be drawn again and again through the nostrils in such a way that it goes touching from the throat to the chest and making noise while passing. It should be restrained as before, and then let out through Iḍā (the left nostril). This removes Śleṣmā (phlegm) of the throat and increases appetite. It destroys the defects of the Nāḍīs, dropsy and disorders of Dhātu (humours). Ujjāyī should be performed in all conditions of life, even while, walking or sitting. (Hyp. II. 51-23; Yokup : I. 26-29; Yośi. I. 93-94; Śāṇḍi. I. 7, I2ff.

1. Uḍḍīyāna-Bandha—It is one of the Mudrās in which one has to contract the bowels equably above and below the navel towards the back so that the abdominal viscera may touch the back. The great bird (Breath) by this process, is instantly forced up into the Suṣumnā and flies (moves) constantly therein only. The complete practice of this Bandha makes emancipation easy. (Ghs. III. 10-11; Yośi. I. 106-108

2. Uḍḍīyāna-Bandha is one of the Mudrās. When the Intestines above and below the navel are brought to the left side, it is called Uḍḍīyāna-bandha—the destroyer of all sins and sorrows. The left side viscera of the abdominal cavity should be brought above the navel. The Yogi who practices it four times a day, purifies thereby his navel, through which the winds are purified. By practising it for six months, a Yogi certainly conquers death; the gastric fire is kindled and there takes place an increase of the fluids of the body. Through this, consequently, the *Vigraha-siddhi* is also obtained. All the diseases of the Yogi are certainly destroyed by it. This most inaccessible Mudrā should be practised in a retired and undisturbed place. (Śs. IV. 48-52; Dhyā. 75-76; Yokup. I. 47-50; Yc. 45; Yota. 120).

3. Uḍḍīyāna-Bandha, which is one of the Mudrās, is so called by the Yogis because by its practice the Prāṇa-Vāyu flies (flows) in the Suṣumnā. Uḍḍīyāna is so called because the great bird, Prāṇa, tied to it, flies without being fatigued. To accomplish this Mudrā, the belly above the navel is pressed backward towards the spine. That is, the portions above and below the navel should be drawn backward towards the spine. This Uḍḍīyāna Bandha is like a lion for the elephant of death. It is always very easy when learnt from a Guru. The practiser of this, if old, becomes young again. By practising it for six months one can undoubtedly conquer death. (Hyp. III. 54-59).

Utkaṭa-Āsana is the hazardous posture. Let the toes touch the ground and the heels be raised in the air; place the anus on the heels. (Ghs. II. 27; See Fig. 1).

1. Uttāna-Kūrma Āsana is one of the thirtytwo postures. Assume the cock-posture (Kukkuṭa-āsana), catch hold of, the neck with the hands, and stand stretched like a tortoise. (Ghs. II. 33; Hyp. I. 26).

2. Uttāna-Kūrma Āsana is one of the postures. Having assumed Kukkuṭa-āsana, when one grasps his neck by crossing his hands behind his head, and lies in this psoture like a tortoise, with his back-touching the ground, it becomes Uttāna Kūrma Āsana. (Hyp. I. 26; See Fig. 2).

Uttānā-Māṇḍuka Āsana is a variation of the Māṇḍūka-āsana. Assume the Frog-posture, hold the head by the elbows, and stand up like a frog. (Ghs. II. 35; See -Fig. 3).

Udāna is one of the Prāṇas. It is the upbreathing vital force. By mastery over Udāna is secured non-contact with water, mud, and thorns, and ascension comes at the time of death, (Pys. III. 38).

Udāra or fully operative is that which has found manifestation in the object. (Pys. II. 4).

Udgītha—When by the kindness of his Guru one succeeds in conquering the five Tanmātrās then he becomes entitled to Udgītha Sādhanā. This Udgītha-Sādhanā or Kriyā is perfect like the Brahman and also omnipotent like Brahman. Udgītha-Kriyā is of eight kinds, viz. Svarodgītha, Rūpodgītha, Gandhodgītha, Manodgītha, Rasodgītha, and Sparśodgītha. All these eight kinds are successively higher than the previous ones, and the last two, in fact, transcend the *Lokas* or worlds. Therefore, only Siddha or perfect Yogis can understand them (Lys. p. 69-70).

Unmanī—Fix the gaze on the light seen on the tip of the nose and raise the eye-brows a little, with the mind contemplating as in Śāmbhavī Mudrā, that is, inwardly thinking of Brahman but apparently looking outside. This will create the Unmanī-avasthā (State) atonce. (Hyp. IV. 38; Maṇḍ. II. 2, 4; III. 2, 1; Śāṇḍi. I. 7, I7ff.).

Unmādinī is one of the Mudrās (s.v.). Placing both hands in front, the middle fingers should be joined with the middle, and little with the little. Ring fingers should be kept straight and joined and both forefingers be kept outside so that the thumbs are kept straight on the nails of the middle fingers. This is the Unmādinī Mudrā which excites the women. (Mu. 129-130).

Upacāras are rituals connected with Pūjā (worship). Mānasa Yāga is best and External Pūjā is medium. First of all, pronouncing the Mūla-Mantra, one should pronounce the name of the thing which he intends to offer to the Deity. Thereafter, the name of the Deity, to whom the thing is being offerred, should be pronounced; and then again, the words of offering be repeated. In this manner all the Upacāras should be offerred to the Deity. The great sages versed in Yoga-science have laid down four categories of Upacāras on the basis of their number in Pūjā being either twentyone, sixteen, ten or five.

Twentyone Upacāras

Āvāhana (Invocation), Svāgata (Welcome), Āsana (seat for the Deity), Sthāpana (Seating), Pādya (Water for washing the feet), Arghya (offering of unboiled rice, flowers, sandal paste, Dūrvā grass, etc. to the Deity), Snāna (Water for bathing), Vastra (cloth), Upavīta (the sacred thread), Bhūṣaṇa (ornaments), Gandha (fragrance, sandal paste), Puṣpa (flowers), Dhūpa (incense stick), Dīpa (light), Naivedya (food), Ācaman (water for sipping), Tāmbūla (betel leaves), Mālya (garlands), Āratī (waving lights before the Deity), Namaskāra (prayer), and Visarjana (bidding the Deity Invoked to retire) are the twentyone Upacāras.

Sixteen Upacāras

Āvāhana, Sthāpana, Pādya, Arghya, Snāna, Vastra, Bhūṣaṇa, Gandha, Puṣpa, Dhūpa, Dīpa, Naivedya, Ācamana, Tāmbūla, Āratī and Praṇāma (obeisance) are the sixteen Upacāras.

Ten Upacāras

Pādya, Arghya, Snāna, Madhuparka (honey, ghee, milk, and curd offerred in a silver or brass vessel), Ācamana, Gandha, Puṣpa, Dhūpa, and Naivedya are the Ten Upacāras.

Five Upacāras

Gandha, Puṣpa, Dhūpa, Dīpa, and Naivedya are the five Upacāras. A Sādhaka gets unlimited bounties with these

Upacāras and at the end he attains the state of Kaivalya. (Mys. 58-62).

Upayāga—Yogis adept in the science of Taṇtras and knowing its secrets have made two divisions of Upayāga, viz the Brahma-Yāga and the Jīva-Yāga, The Brahma-yāga is accompanied by the studies of Vedas, Smṛtis, Purāṇas and Tantras. Through the practice of Brahmayāga a Sādhaka undoubtedly achieves the ability to know the form of his Iṣṭa-devatā. Desirous of their welfare, all the Sādhakas, whether they are Vaiṣṇava, Gāṇapatya, Śākta, Śaiva, or Saurya should, in accordance with their respective worships, study Bhagvadgītā, Bhagavatīgītā, Ādityagītā, Śivagītā, or Gaṇeśagītā. All these Gītās are very good. Their recitation should be perfected by their study. The Sādhaka, who according to his qualifications, studies Gītā, achieves the fulfilment of the four aims of sentient being known as Dharma, Artha, Kāma, and Mokṣa. When for the mercy of all the beings and for their own protection, all the food, clothes, water etc., are offerred to the Brāhmaṇas adept in Vedic science considered as the mouth of Brahmā, and to the guests considered as one's own Iṣṭadevatā, then that is Jīvayāga Through the practice of these Brahma-yāgas and Jīvayāgas, thc Sādhaka undoubtedly obtains.unlimited benefaction both in this and the other world. Therefore every Sādhaka should invariably practice both these Yāgas. (Mys. 63).

Upalabdhi—means apprehension, knowledge, or cognition. (Pys. II. 23).

Uṣṭra-Āsana is the Camel posture. Lie on the ground face down-wards, turn up the legs and place them towards the back. Catch the legs with the hands, contract forcibly the mouth and the abdomen. (Ghs. II. 41; See Fig 4).

Upāsya-Nirṇaya is the determination of the Deity to be worshipped. This entire formal world emanates from the formless. Therefore, by concentration on a shape a man becomes concentrated and absorbed. The entire universe originates from the Tattva (fundamental reality, the essence); the change and dissolution of the entire universe is also detrmined by Tattva. The worshipped Deity (Upāsya Devatā) of *saguṇa* worship (attributive worship or worship of a Deity in his form) are determined in order to be Śiva, Sūrya, Gaṇeśa, Viṣṇu and Śakti. On the basis of the five elements the keen-sighted great sages have described five kinds of worship. This worship-differentiation becomes all-beneficial through the consideration of Veda and expediency. The mutual opposition between sectarial Ācāryas, which is seen these days, doubtlessly originating from ignorance is the cause of distress.

Science of Five Deities :—The Puruṣa who is beyond the Prakṛti and is the Twenty-fifth Tattva and who is the lord of this moveable and immoveable world is called Nārāyaṇa (Viṣṇu). One who creates all the beings and the objects and purifies the world, is for this reason called Savitā (Sūrya or the Sun). One who is the root-form of this Universe, who is worshipped by the Deities, who is the Īśvara of the world, is for this reason called Maheśvara. One who is the Lord of the three Qualities, is beyond the Tattvas, is unmanifest and extremely free of impurities, and is the Lord of the Gaṇas, is called Ganapati (Gaṇeśa). One who is great among Brahmā and other Deities, ascetics, *Brahmavādins*, that God is called Mahādeva (Śiva). In this manner the venerable great sages have differentiated one and the same Parabrahma Paramātmā into five kind of Deities (Mys. 28-29).

Ū

Ūrdhva-Retas are those whose semen is directed upwards. They are utterly abstinent and continent celebates. The Yoga-doctrine is that by practice of which the seminal secretion, after forming in the testicular glands is resolved back into the brain-substance and thus creates brain-and-mind-energy (Pys. III. 25 Com.).

Ṛ

Ṛṇi-Dhani Cakra is a kind of table for the determination of the suitability of a Mantra for adoption or otherwise. It is drawn as follows :

Ṛṇi-Dhani-Cakra

६	६	६	०	३	४	४	०	०	०	३
अआ	इई	उऊ	ऋॠ	ऌॡ	ए	ऐ	ओ	औ	अं	अः
क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट
ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ
ब	भ	म	य	र	ल	व	श	ष	स	ह
२	२	५	०	०	२	१	०	४	४	१

First of all drawing eleven house and completing them with four rows of houses below each, one should prepare a Cakra. In the five houses of first row of this Cakra ten vowels are placed at the rate of one short and one long in each house in Akārādi (alphabetical) order. Thereafter, starting with Ekārādi vowels and consonants from Ka to Ha one letter each is placed in each house in the usual order. At the top of the four rows are written the Sādhya numbers 6,6,6,0, 3,4,4,0,0,0, and 3, one in each house; and at the bottom the Sādhaka numbers 2,2,5,0,0,2,1,0,4,4 and 1, one in each house from left to right.

Now one should place all the vowels and consonants of the Mantra in a separated order. After this all the letters which occur in the Mantra should be located in this Cakra and then the numbers at the top of each house in which the letters are located, should be picked up and added together. Their total is then divided by eight and remainder noted. In the same manner all the vowels and consonants of the name of the recipient of a Mantra are placed in order. Now, after locating each of these letters in the Cakra one should noted this time the number at the bottom of each of the houses in which the letters have been located, and adding them together, divide the total by eight to find out the remainder. Thereafter, the formerly noted remainder and this second remainder numbers are both objects of consideration. The number which is greater is called Ṛṇi and the number which is lesser is called Dhani. If the Mantra is Ṛṇi, that is if the remainder number of the Mantra is greater, then that Mantra is worth adopting. If the Mantra is Dhani, that is its number is lesser, then such a Mantra should not be adopted. In case the Mantra and Name-numbers are equal, then too, the Mantra can be adopted. But if both the numbers are zero then by adopting such a Mantra one meets his death. Therefore, such a Mantra should be rejected. The name, calling with which a sleeping person awakens, hearing from a distance to which he replies inspite of concentration in some work, or the name on which he speaks is the name which should be taken for consideration and counting on this Ṛṇi-Dhani Cakra. (Mys. 27; Mk. I. 1 ff.)

Ṛtambharā is Essential Cognition. It always cognizes the essence, the Truth. (Pys. I. 48).

Ṛṣis are Seers who know and by their knowledge are the makers of Śāstras and also seers of Mantras. Seven great Ṛṣis of the first Manvantara are Marīci, Atri, Aṅgiras, Pulaha, Kratu. Pulastya and Vasiṣṭha. Together these are called Saptarṣis. In other Manvantaras there are other Saptarṣis. Saptarṣis of the present Manvantara ara Kaśyapa, Atri, Vasiṣṭha, Gautama, Jamdagni, and Bharadvāja. The three chief classes of Ṛṣis are the Brahmarṣis—born out of the mind of Brahmā; the Devarṣis, who are slightly lower in rank than the previous; and the Rajarṣis or kings who become Ṛṣis through their knowledge and austerities. Famous names in this last class are Janaka and Ṛtuparṇa. The Śrutarṣis are the makers of Sāstras, as Suśruta. The Kandarṣis are the makers of Karma kāṇda, such as Jaimini. (See Śabdakalpadrum under Ṛṣi.)

Ṛṣi-Nyāsa—One who performs Sādhanā after learning the Mantras through austerities from the mouth of Lord Maheśvara, only that pure-hearted is supposed to be the Ṛṣi of that Mantra. Due to his superiority his Nyāsa is performed in the head. That which covers all the Mantra-essences is called Chanda. The Nyāsa of Chand should be performed in the mouth, because Chanda is of the nature of letters and words. Nyāsa of the Deity who, situated in the louts of hearts of all men motivates all the men to speak, should be performed in the heart lotus. A Mantra is never fruitful when one dose not know the Ṛṣi and Chanda. The power of Mantras also decreases when one dose not know their Viniyoga (application). (Mys. 52).

E

Ekadaṇḍī is that order of Sannyāsis who carry *one* staff representing Jñāna or the Consciousness of "I am Brahman". (Parama. 31). See **Daṇḍa**.

Ekatattvābhyāsā is the practice of one Tattva-being, thing, or object. It is a persistent practice of the contemplation of some one thing. (Pys. I. 32).

Ekatānatā means stretching or extending unbro kenly as one. (Pys. III. 2).

Ekāgratā means one-pointedness or single-minded ness. (Pys. I. 32).

Ekaviṁśat-Upacāras—See Upacāra.

AI

Aiśvaryas or divine wealth are said to be of eight kinds: (i) Aṇimā (becoming small like an atom); (ii)Mahimā (becoming great like Ākāṣa by drawing in atoms of Prakṛti); (iii) Garimā (light things, like cotton becoming very heavy like mountains); (iv) Laghimā (becoming very light); (v) Prāpti (coming within easy reach of everything—as touching the moon with the little finger while standing on Earth); (vi) Prākāmya (non-resistance to the desires as entering the earth like water); (vii) Īśatā (mastery over matter and objects made of it); (viii) Vaśitva (controlling the animate and inanimate objects). (Hyp. III. 8. See also Pys. I. 15; II. 35; and III. 55).

O

OM is the Praṇava. This sound, as *sound*, is supposed to be the primal sound in Nature and the very first manifestation of Universal Consciousness when it, so to say, begins to become particularised or individualised. As *word*, it is the most mystic of all in Saṁskṛt, being composed of A-U-M, wherein each letter stands for one member of the countless triads and quartettes of which the world-process is made up. (Pys. I. 27-29; Gp. 83-89).

It is said in the Vedic literature that what is past, present, or future, is nothing but OM. What is beyond is also nothing but OM (Māṇḍūkya Up. I.). This word of two letters and four instants, represents the all-pervading, pre-eminent, unchangeable, the Brahman. From it were produced all desirable objects, all regions, all Devas, all Vedas, all sacrifices, all words, all fruitions, the whole creation fixed or moving. (Brih. Up. V. 1. 1; Gopatha Br. I. 1. 16). From its first letter was produced heaven, and from its second letter vigour and the luminaries.

From its first vocalic instant were produced the earth, fire, herbs, trees, the Ṛgveda, the mystic syllable *Bhū*, the Gāyatrī metre, the threefold Stoma, the eastern side, the spring season, the instrument of speech—tongue, and the power of taste.

From its second instant were produced ether, air, the Yajurveda, the mystic syllable *Bhuva*, the Traiṣṭubha metre, the fifteenfold Stoma, the western side, the summer season, the organ of breath—the nostrils, and the power of smelling.

From its third vocalic instant were produced the heaven, the Sun, the Sāmaveda, the mystic syllable *Svaḥ*, the Jagatī metre, the seventeen-fold Stoma, the northern side, the rainy season, the seats of light—eyes, and the power of vision.

From its consonantal instant *Vakāra* were produced the waters, the Moon, the Atharvaveda, the stars, the circumflex Om and its life, the Aṅgirasas, the Anuṣṭubha metre, the seat of knowledge—mind, and the power of knowing.

From its consonantal instant *Makāra* were produced the Itihāsas, Purāṇas, speech, metrical language, Nārāśaṁsī, the Upaniṣads, the commanding syllables (Vṛdhat, Karat, Guhan, Mahat, Tat, and Sam), the great Vyāhṛti OM, harmony on many-corded instruments, voice, the Vṛhatī metre, the thirty-threefold Stoma, the upper and lower sides, the cold and dewy seasons, the organ of hearing—ears and the power of audition. (Gopatha Brāhniaṇa I. 1. 17-21; See also I. 1. 22-32 for its various other manifestations).

The Chāndogya Up. also describes OM as an object of meditation : Earth constitutes the essence of all substances, water that of the earth, the herbs of water; man forms the essence of all herbs, and speech is the essence of man. Ṛgveda is the essence of speech, Sāmaveda that of Ṛgveda and Udgītha (OM) that of Sāma. The OM is thus the quintessence of all. It is the Supreme, the most adorable. (Ibid. 1. 2-4; also Kaṭh. Up. I. 2, 15-17).

Om Aiṁ Klīṁ Strīṁ (ॐ ऐं क्लीं स्त्रीं) is a famous Mantra prescribed for Japa-Yopa. By knowing this highest of the Mantras a Yogi certainly obtains success (Siddhi). This gives all powers and pleasures to the one-pointed (*Ekāgra*) Yogi. In the four-petalled Mūlādhāra Lotus is the Bīja of speech. ऐं (aiṁ), brilliant as lightning. In the heart is the Bīja of Love क्लीं (Klīṁ), beautiful as the Bandhuka flower. In the space between the two eyebrows (i. e. in the Ājñā Lotus) is the Bīja of Śakti स्त्रीं (Strīṁ) brilliant as tens of millions of Moons. These three seeds (Bījas) should be kept secret—they give enjoyment and emancipation. Let the Yogi repeat these three Mantras and try to attain success. (The whole Mantra contains the three Bījas with OM prefixed to them. Thus it reads ॐ ऐं क्लीं स्त्रीं (OM aiṁ klīṁ strīṁ). One should learn this Mantra from his Guru and repeat it neither too fast nor too slow, keeping the mind free from all doubts, and understanding the mystic relations between the letters of the Mantra. The wise Yogi, intently fixing his attention on this Mantra, performing all the duties peculiar to his caste, should perform one hundred thousand Homas (fire-sacrifices) and then repeat this Mantra three hundred thousand times in the presence of the Goddess Tripurā. At the end of this sacred repetition (Japa) let the wise Yogi again perform Homa in a triangular hollow, with sugar, milk, butter, and the flower of Karavī (Ollcander). By this performance of Homa-Japa-Homa, the Goddess Tripurā Bhairavī, who has been propitiated by this mantra, becomes pleased and grants all desires of the Yogi. Having statisfied the Guru, and having received this highest of Mantras in the proper way, and preforming its repetition in the way laid down with mind concentrated, even the most heavy-burdened with past Karmas attain suuccess. The Yogi, who having controlled his senses, repeats, this mantra one hundred thousand times gains the power of attracting others. By repeating it two lacs (2,00,000) of times he can control all persons—they come to him as freely as woman go to a pilgrimage. They give him all that they possess, and remain always under his control. By repeating this mantra three lacs (3,00,000) of times all the Deities presiding over the spheres, as well as, the spheres are brought under his dominion. By repeating this six lacs (6,00,000) of times he becomes the vehicle of power—the protector of the world—surrounded by servants. By repeating this twelve lacs (12,00,000) of times the lords of Yākṣas, Rakṣasas and the Nāgas come under his control; all obey his command constantly. By repeating this fifteen lacs (15,00,000) of times the Siddhas, the Vidyādharas, the Gandharvas, the Apsaras, come under the control of the Yogi. There is no doubt about it. He attains immediately the knowledge of all audition and thus all-knowinghood. By repeating this eighteen lacs (18,00,000) of times he in this body can rise from the ground; he attains verily the luminous body; goes all over the universe wherever he likes; he sees the pores of the earth, i.e. the interspaces and the molecules of this solid earth. By repeating this 28 lacs (28,00,000) of times he becomes the Lord of the Vidyādharas, the wise Yogi becomes Kāma-rūpī (i.e. can assume whatever form he desires). By repeating this thirty lacs (30,00,000) of times he becomes equal to Brahmā and Viṣṇu. He becomes Rudra by sixty lac (60,00,000) repetitions. By eighty lac (80,00,000) repetitions he becomes all-enjoyer and by repeating one tens of millions (1,00,00,000) of times the great Yogi is absorbed in the Parama Brahman. Such a practitioner is hardly to be found throughout the three worlds. (Śs. V. 188-204),

K

Kanda-Mūla is the root of all the Nāḍis. Two fingers above the anus and two fingers below the Meḍhra is Kanda-mūla in shape like a bird's egg and four fingers broad in extent. The Nāḍīs, 72,000 in number, emanate from this Kanda (Ṣn. Ver. I, Comm.).

Kapālabhāti is the last of the Ṣatkarmas or six practices meant for the Śodhana of the body. It is of three kinds : (i) Vātakrama; (ii) Vyutkrama; and (iii) Śītakrama; and all these destroy disorders of Phlegm. (Ghs. I. 56; Hyp. II. 35).

Kapāla-Randhra-Dhautī is the last of the five Dantadhautīs. One should rub with the thumb of the right hand the depression in the forehead near the bridge of the nose. By the practice of this Yoga diseases arising from derangements of phlegmatic humours are cured, vessels become purified, and clairvoyance induced. This should be practised daily after awakening from sleep, after meals, and in the evening. (Ghs. I. 34-35; Śāṇḍi I. 7, 13ff.)

Karaṇa-Nirṇaya - Bava, Bālava, Kaulava, Taitila, and Vanija—all these Karaṇas are auspicious for the adoption of Initiation. So has been propounded in all the Tantras. (Mys. 16).

Karamālā is the use of hand as a Rosary where the phalanges of the fingers correspond to the beads. The Karamālā should be imagined on the four fingers (excluding the thumb). The three phalanges each of the forefinger (Tarjanī), ringfinger, and little finger, and one phalange of the middle finger are used for counting the number of

Japas. The two phalanges of the middle finger should be assumed as Meru, From the middle phalange of the ring finger through the little finger to the root phalange of the forefinger are the ten phalanges on which the Japa is to be performed. (See Fig. 33). In this manner after doing Japa a hundred times, one should perform eight further Japas in this manner : beginning from the root-phalange of the ringfinger, through little finger to the middle phalange of the fore-finger- one should perform eight Japas. (See Fig. 34).

(The procedure for the Japa of Śakti Mantras is as follows): Three phalanges each of ringfinger, little finger and middle fingers and the root phalange of the fore-finger are the ten phalanges on which Japa should be performed. (See Fig. 35). After doing Japa a hunderd times one should perform eight more Japas in the manner shown in Fig. 36. A Sādhaka who performs Japa on the tip and middle phalanges of the forefinger is a sinner. While performing Japa the fingers should not be kept apart, and the other (left) hand should be kept folded. If a Japa is performed with fingers kept apart then the fruit of Japa escapes out through the gaps of the fingers. For a conscientious Sādhaka it is proper always to keep the number of Japas counted. If a Sādhaka who performs japa without counting the entire fruit of his Japa is necessarily destroyed. (Mys. 75; Yt. II. 33 et. seq.)

Karṇa-Randhra-Dhauti or purification of two ear-holes is the third and fourth of the Danta-dhautīs. One should clean the two holes of the ears by the Index and Ring fingers. By practicing it daily the mystical sounds are heard. (Ghs. I. 33).

1. Karma is action, its cause and effect. There is no uncaused action, nor action without effect. The past, present and future are linked together as one whole. Icchā, Jñāna, and Kriyā-Śaktis manifest in the Jīvātmā living on the worldly plane as desire, knowledge, and action. Man is formed of desire. As is his thought so is his action. As his action, so his attainments. (Brih. Up. IV. 4. 5-6; Chānd. Up. II. 14, 1). The matter here is not one of punishment and reward, but of consequence. If anything is caused, its result is caused. This result is a part of the original action which continues and is transformed into the result.

Karma is of three kinds, viz. 1. Saṁcita-Karma; 2. Frārabdha-Karma; and 3.Vartamāna and Agāmī-Karmas.

Saṁcita-Karma is the whole vast accumulated mass of the unexhausted Karmas of the past, whether good or bad, which have still to be worked out. This past Karma is the cause of the character of the succeeding births, and as such, is called Saṁskara or Vāsanā.

Prārabdha-Karmas are that part of the first which are ripe, are worked out and bear fruit in the present birth.

The Vartamāna and Āgāmī Karmas are the new Karmas which man is continually making by his present and future actions.

The Jīvātmā (embodied soul), whilst in the phenomenal world, is by its nature ever-making present Karmas and experiencing the past. (DB. VI. 8 et. seq.).

A Yogi's action is neither white nor black. Of others it is threefold. The Karmas (actions) have four locations: the black, the black-white, the white, nor white nor black. Of these the black is wicked. The black-white is brought about by external means, as in this the vehicles of actions grow by means of causing pain to or acting kindly towards others. The white is of those who resort to the means of improvement of study and meditation. This is dependent upon the mind alone. It does not depend upon external means and is not, therefore, brought about by injuring others. The one which is neither white nor black exists in the case of those who have renounced everything (the Sanyāsis), whose afflictions have been destroyed, and whose present body is the last one they will have. It is not white in the case of a Yogi because he gives up the fruit of action; and it is not black because he does not perform actions. Of the other creatures, it is of the three former descriptions only. From these three-fold Karmas are produced the residual potencies competent alone to bring about their fruition. This means that whatever is the fruition of whichever class of Karma, such residual potencies only, as are competent to bring about the fruition of those actions, are manifested. When the Karma relating to the state of the Gods is fructifying, the residua which are adequate to the state of the hell-born, the animals and men cannot manifest.' On the contrary, it is only the impressions which are adequate to the state of Gods that are manifested. (Pys. IV. 8).

2. Karmas are Rites, These are of two kinds— Nitya and Naimittika. The first is both daily and obligatory, and is done because so ordained. Karmas of this class are Sandhyā (which in case of a Sūdra is in the Tantrika form), daily Pūjā of the Deity; and for Brāhman the Pañcamahāyajña.

The second, the Namittika or conditional Karma is occasional and voluntary. It is Kāmya (actions performed to gain some particular end, such as, Yajñla for a particular object), Tāpas (with the same end) and Vrātya.

The Śūdras are precluded from the performance of Vedic rites, or reading of Vedas, or the recital of the Vedic Mantras. Their worship is practically limited to that of the Iṣṭa Devatā and the Bāṇaliṅga-pūjā with Tāntrika and Paurāṇika Mantras. They are entitled to Vratas as consist in penance and charity.

The Tantras make no caste distinction as regards Rites. All may read the Tantras, perform the Tāntrika worship, such as the Sandhyā, and recite the Tāntrika Mantra, such as the Tāntrika Gāyatrī. All castes, and even the lowest Cāṇḍālas may be members of the Tāntrika circle (*Cakra*) of worship (All the members of such circle partake of food and drinks together, though upon thebreak up of the circle ordinary caste and social relations are re-established). The Gautamīya Tantra says that the Tantra-śāstra is for all castes and for all women (Gt. I.). Even a women may not only receive Mantra, but may as a Guru initiate and give them to others (Ry. II. 2). She is worshipful both as a Guru and as wife of a Guru (Yt. I. 31). The Devī is Herself Guru of all Śāstras, and women, as indeed all females being Her embodiments are in a peculiar sense Her earthly representatives. (Kmt. I.).

Karmāśaya or the vehicle of actions has its origin in afflictions (*Kleśas*) and is experienced in visible and invisible births. Here the vehicle of good and bad actions is born of lust, avarice, forgetfulness and anger. Its operation is left in the visible as well as in the invisible birth. Of these, the vehicle of good actions, which is supplemented by intense energy in the shape of purificatory action, trance and repetition of Mantras, or which is accompanied by devotion to the Lord, the Devas, the great Seers and other possessors of great power, ripens into fruit at once. This happens in the same way in which, in the event of repeated evil done to men who ate suffering with extreme misery of fear, disease and helplessness, or to those who place confidence in the evil-doer, or those who are high-minded and perform *tapas*, the vehicle of evil actions also ripens into fruit, atonce. As for example, Nahuṣa, the ruler of Gods, passed out of his own form and was transformed into an animal. Of the vehilce of action, that which culminates into the life of hell, is said to be experienced in the invisible birth. As to those whose afflictions have been destroyed, the vehicle of actions is not experienced in the invisible births. The vehicle of actions begins to ripen into fruit when the afflictions exist; not when the afflictions have been rooted out. The fruition of vehicle of actions is of three descriptions—(i) Jāti (life-state), (ii) Āyu (life-time), and (iii) Bhoga (life-experience). The vehicle of the entire collection of good and bad actions done in the interval between birth and death, stands in all its veriety with every action attached to one ruling factor of one life. This is brought into manifestation by death, is joined together by link which at the time brings about death and thus causes but one life. The period of this life is limited by this very action. During the life-period all experience is also caused by that very action alone. It is this vehicle of action which is said to possess a three-fold fruition, causing as it does the manifestation of life-state, life-period, and life-experience. These three (Jāti, Āyu, and Bhoga) have pleasure for their fruit when caused by virtue, and have pain for their fruit when caused by vice. (Pys. II. 12-14).

Kākinī is the presiding Goddess of the Anāhata-cakra. (Śs. V. 85). She in colour is yellow like unto new lightning, exhilerated and auspicious. She is three-eyed and benefactress of all. She wears all kinds of ornaments, and in Her four hands carries the noose and the skull, and makes the sign of blessing and the sign which dispels fear. Her heart is softened with the drinking of nectar. The Śakti whose tender body is like ten million flashes of lightning is in the pericarp of this Cakra (lotus) in the from of a Triangle (*Trikoṇa*). (Ṣn. Ver. 24-25).

Kākī-Mudrā—Contract the lips like the beak of a crow and drink (draw in) the air slowly and slowly. It is destroyer of all diseases (Ghs. III. 86-87; also cf. Śs. III. 70 et. seq.).

Kāpālakī is one of the Mudrās loved by Lord Śiva. Making the left hand into a shape of a pot one should imitate like raising and putting into it some thing from his left side. This is the Kāpālakī Mudrā. (Mu. 76-77).

Kāma-Mudrā is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Make a cavity with both hands and keep the fingers extened forward. Now put both forefingers on the back of their respective middle fingers. Both the thumbs be placed on the respective middle fingers. Loved by all the Devatās this is the blissful Kāma Mydrā. (Mu. 66).

Kāmarūpa is the beautifully luminous and soft, lightning-like Triangle, constantly shining in the pericarp of the Ādhāra Lotus (See Mūlādhāra Cakra) and is also known a Traipura. This Triangle is *Icchā-jñāna-kriyātmaka.* That is, it is in the from of will, knowledge and action. (Ṣn. Ver. 8; Gautamīya Tantra).

Kāya-Vyūha is a mystical process of arranging the various *Skandas* of the body in order to enjoy or suffer the consequences of one's actions in one life, without the necessity of rebirth. (Śs. III. 62),

Kāya-Vyūha-Jñāna is the knowledge of the system of the body which is attained by Saṁyama over the plexus of the navel. (Pys. III. 28.).

Kāya-Śuddhi is purification of the body. In the process of Sādhanā bathing is the first thing for a person— so has been laid down by the Vedas and Dharmaśastras. A further speciality about this bathing is that it adds both to the nutrition and health of the body. Bathing is of seven kinds, viz. Mantra-snāna, Bhauma-snāna, Āgneya-snāna, Vāyavya-snāna, Divya-snāna, Vāruṇa-snāna, and Mānasa-snāna. Bathing with water along with the recitation of "Apohiṣṭhā" (Cf. Rv. X. 9. 1; Av. 1.5,1; II. 11,87;Vaj. Sam. XI. 50; Taitt. Sam. IV. 1.5, 1 etc.), is Mantra-snāna.

Rubbing the body well with a towel is called Bhauma-snāna. Smearing the body with *Bhasma* (remnants of oblation poured in a Yajña) is called Āgneya-snāna. Smearing the body or bringing it in contact with *Goraja* (a particle of dust on a cow-hair) is called Vāyavya-snāna. Bathing directly in rain water when simultaneously there is also sunshine is called Divya-snāna. Bathing dipped under water is called Vāruṇa-snāna. Concentration on Lord Viṣṇu is called Mānasa-snāna. Concentration upon the form of Viṣṇu, brilliant as millions of Suns, Vāmadeva, four-armed, holding Śaṁkha (conch-shell), Cakra (discus), Gadā (club) and Padma (lotus), wearing a Mukuṭa (diadem), lying on Śeṣa (king of Serpents) and full of Sattva-Guna, is called Mānasa-snāna. One should take his bath according to the procedures laid down in his sect so that the impurities of the body may be removed. Holding a copper pot filled with Durvā (a grass, *Panicum Dactylon*) and Til (*Sesamum indicum*) one should take his bath for the pleasure of his Iṣṭa-devatā. First of all one should present libations of water (*Tarpaṇa*) to the line of Gurus, and then do the same to the Iṣṭa-devatā. In this manner it is proper for the Sādhaka to take the Māntrasnāna daily. (Mys. 36).

Kāya-Sampat or perfection of the body consists in beauty, grace, strength and admantine hardness. (Pys. III. 45).

Kālakarṇī is one of the Mudrās (s.v.). With bound fists of both hands touching each other raise both thumbs upwards, and thus place the hands in front of you. This is Kālakarṇī Mudrā, (Mu. 102).

Kāla-Nirṇaya means the determination of a suitable time for the commencement of Yogic Prāṇāyāma. The practice of Yoga should not be commenced in these four seasons :

Hemanta (winter), Śiśir (cold), Grīṣma (hot), and Varṣā (rainy). One who begins in these seasons may contact diseases. The practice should be commenced by a beginner in Vasanta (Spring) and Śarat (Autumn). The Vasanta or Spring season roughly coincides with Caitra and Vaiśākh (months of Hindu Calendar) and March-April (months of English Calendar). Śarat coincides with Aśvin and Kārtika (months of Hindu Calendar) and September-October (months of Enlgish Calendar). (Ghs. V. 8-15).

Kukkuṭa-Āsana, is the Cock posture. Sitting on the ground, cross the legs in the Padmāsana posture, thrust down the hands between the thighs and the knees, stand on the hands, supporting the body on the elbows.(See. Fig. 5) (Ghs. II. 31; Tri. 41. Hyp. I. 25).

Kutīcara is the lowest rank of Sannyasis who beg in the house of their own son. (Arune. 2). Higher form of Sannyasis is Haṁsa or Parama-haṁsa.

Kuṇḍalinī—As the chief of the snakes is the support of the earth with all its mountains and forests on it, so all the Tantras rest on the Kuṇḍalinī. When the sleeping Kuṇḍalinī awakens by favour of a Guru, then all the Lotuses in the six *cakras* and all the knots are pierced through. Suṣumnā becomes a main road for the passage of Prāṇa, the mind then becomes free from all connections and death is evaded. Suṣumnā, Śūnya Padvī, Brahmarandhra, Mahā Patha, Śmaśāna, Śāmbhavī, Madhya Mārga, are all names of one and the same thing. In order to awaken this Goddess Kuṇḍalinī who is sleeping at the entrance of Brahma-dvāra, Mudrās should be practised well. (Hyp. III. 1-5). The Ṣn. describes Kuṇḍalinī thus : Over the Svayambhū Liṅga, on the Mūlādhāra Cakra, shines the sleeping Kuṇḍalinī, fine as the fibre of the louts stalk. She is the world-bewilderer (*Viśvamohinī*), gently covering the mouth of Brahma-dvāra by Her own. Like the spiral of the Conchshell, Her shining snake-like form goes three and a half times round Śiva, and

Her lustre is that of a strong flash of young strong lightning. Her sweet murmur is like the indistinct humm of love-mad bees. She produces melodious poetry and Bandha (a class of leterary composition in which the verse is arranged in the manner of a diagram or picture) and all other compositions in prose or verse in sequence or otherwise in Saṁskṛta, Prākṛta and other languages. It is She who maintains all the beings of the world by means of inspiration and expiration and shines in the cavity of the Root (*Mūla*) Lotus (*Cakra*) like a chain of brilliant light. By meditating thus on Her who shines within the Mūlādhāra Cakra with the lustre of ten million suns a man becomes Lord of speech and king among men, and an Adept in all kinds of learning. He becomes ever free from all diseases and his inmost spirit becomes full of great gladness. (Ṣn. Ver. 10-13; Ad. 4-5).

Process of Rousing the Kuṇḍalinī—He whose nature is purified by the practice of Yama, Niyama, and the like, learns from the mouth of his Guru the process which opens the way to the discovery of the great liberation. He whose whole being is immersed in the Brahman, then rouses the Devī by Huṁkara, pierces the centre of the Liṅga, the mouth of which is closed and is therefore invisible, and by means of the Air and Fire within him places Her within the Brahma-dvāra. The Devī who is Śuddha-Sattva pierces the three Liṇgas and, having reached all the Lotuses which are known as the Brahmanāḍī Lotuses, shines therein in the fullness of Her lustre. Thereafter in Her subtle state, lustrous like lightning and fine like the lotus fiber, She goes to the gleaming flame-like Śiva, the Supreme Bliss, and of a sudden produces the bliss of Liberation. The wise and excellent Yogi rapt in ecstasy (Samādhi) and devoted to the Lotus-feet of his Guru, should lead Kula-Kuṇḍalinī along with Jīva to Her Lord the Para-Śiva in the abode of liberation within the pure Lotus, and meditate dpon Her who grants all desires as the *Caitanya-rūpa-Bhagavatī*. When he thus leads

Kula-Kuṇḍalinī, he should make all things absorb into Her. The beautiful Kuṇḍalinī drinks the excellent red nectar issuing from Para-Śiva, and returns from there where shines eternal and transcendental Bliss in all its glory along the path of Kula (the channel of the Citriṇī-nāḍī) and again enters the Mūlādhāra. The Yogi who has gained steadiness of mind makes offering to the Iṣṭa-devatā and to the Devatās in the six centres (Ṣaṭacakras)—Dākinī and others, with that stream of celestial nectar which is in the vessel of Brahmāṇḍa (i.e. Kuṇḍalinī), the knowledge whereof he has gained through the tradition of the Gurus. The Yogi who has after practice of Yama, Niyama and the like, learnt this excellent method form the two Lotus-feet of the auspicious Dīkṣā-Guru, which are the source of uninterrupted joy, and whose mind is controlled, is never born again in this world. For him ther is no dissolution even at the time of Final Dissolution. Gladdened by constant realisation of that which is the source of Eternal bliss, he becomes full of peace and foremost among all Yogis. If the Yogi who is devoted to the Lotus-feet of his Guru, with heart unperturbed and mind concentrated, reads this work which is the supreme source of the knowledge of Liberation and which is faultless, pure and most secret then of a very surety his mind (*Citta*) dances at the feet of his Iṣṭa-Devatā. (Ṣn. Ver. 50-55; Dr. IV. 11-12; Dhyā. 65-72; Yc. 36-44; Yośi. I. 81-87; Śāṇḍi. I. 4, 8; 7, 13ff.).

Kumbha is one of the Mudrās (s.v.). Placing the right thumb over the left both hands should bind a fist in such a manner that there remains a little space in the fists. This is the Kumbha Mudrā, (Mu. 98).

Another variation : Make a single fist by joining both hands, and then joining both the thumbs they should be placed on the tip of the fore-finger. This is the Kumbha Mudrā which protects a Sādhaka in every manner. (Mu. 99).

Kumbhaka means retention of breath in the process of purification of the Nāḍīs or vessels of the body, such as, alimentary canal, etc. Kumbhakas are of eight kinds : Sahita, Sūrya-bheda, Ujjāyi, Śitalī, Bhastrikā, Bhrāmarī, Mūrchā, and Kevalī. One who achieves Kevalī is the real Yogi, and he can accomplish anything in this world. (Ghs. V. 46 et. seq; Am. 13).

Hyp. (II. 44) enumerates a different set of eight Kumbhakas : (i) Sūrya-bhedana; (ii) Ujjāyi; (iii) Sītkari; (iv) Śītalī; (v) Bhastrikā; (vi) Bhrāmarī; (vii) Mūrchā; and (viii) Plāvīnī. (cf. Yokup. I. 22 - 39; 62 -72; ;

Considering Pūraka (Filling), Recaka (Expelling), and Kumbhaka (Confining) Prānāyāma is of three kinds. Accompanied by Pūraka and Recaka, and without these, Kumbhaka is of two kinds only, i. e. Sahita (with) and Kevala (alone). Exercise in Sahita should be continued till success in Kevala is gained. This latter is simply confining the air with ease without Recaka and Pūraka This unassisted Kumbhaka is Prāṇāyāma *par excellence.* When it can be performed successfully without Recaka and Pūraka, there is nothing in the three worlds which may be difficult to obtain .He who is competent to keep the air confined according to pleasure by means of Kevala Kumbhaka obtains the position of Rāja Yoga undoubtedly. Kuṇḍalinī awakens by Kumbhaka, and by its awakening Suṣumnā becomes free from impurities and success in Haṭha is accomplished. On completion of Kumbhaka, the mind should be given rest By Practicing in this way one is raised to the position of Rāja Yoga. (Hyp. II. 71-77; Śāṇḍi. I. 4, 3).

The Kumbhakas should be practiced four times : (i) early in the morning at Sun-rise; then (ii) at mid-day; the (iii) third at Sun-set; and (iv) the fourth at midnight. When this has been practiced daily for three months, with regularity, the *Nāḍīs* (the vessels) of the body will readily and surely be purified. When thus the *Nāḍīs* of the truth-perceiving Yogi are purified, then his defects being all destroyed, he enters the first stage in the practice of Yoga called Ārambha-avasthā (Śs. III. 25-27).

At the time of Kumbhaka one should meditate upon fourfaced Brahma of reddish fair complexion and sitting on a lotus in the heart. (Dhyā. 31).

Gradually the number of Kumbhakas for one time should be raised to 80, and for the day and night together to 320. (Hyp. II. 11; Yokup. I. 54-55; Yośi. I. 88-100).

Kula or family is a golden region situated near the Svayambhā Liṅga (Śs V. 64)

Kulā is the name of the Great God (Parameśvara). When the mind of the Yogi is absorbed in this Great God called Kulā., then the fullness of the Samādhi is attained. (Śs. V. 154-155,.

Kulākula Cakra—This Cakra is consulted for the determination of the fact whether a Mantra and its Sādhaka belong to the same family or they are enemies. Five short and five long vowels, vowels ending in Anusvāra, letters produced by grammatical *Sandhis*, five series of consonants the Gutturals or Ka-varga; Palatials or Cavarga; Cerebrals or Ta-varga: Dental or Ta-varga; and Labials or

Kulākula Cakrā

वायु	अग्नि	भूमि	जल	आकाश
अ आ	इ ई	उ ऊ	ऋ ॠ	ऌ ॡ
ए	ऐ	ओ	औ	अं
क	ख	ग	घ	ङ
च	छ	ज	झ	ञ
ट	ठ	ड	ढ	ण
त	थ	द	ध	न
प	फ	ब	भ	म
य	र	ल	व	श
ष	क्ष	ळ.	स	ह

Pa-varga), and the alphabets ṣa, kṣa, la, sa and ha—all these are of the nature of Vāyu, Agni, Pṛthivī, Jala, and Ākāśa. That is, the five short vowels and five long vowels, Ṁ and the letters produced by grammatical *sandhi* such as, e, o, au, ya, ra, la. va, and śa and the five letters each of the series of consonants beginning from Ka-varga (and ending with Pa-varga and the letters ṣa, kṣa, la, and ha- all these fifty letters have been divided into five elements. A, Ā, E, Ka, Ca, Ṭa, Ta, Pa, Ya, Ṣa, are all Māruta (endowed with the nature of Vāyu). I, Ī, Ai, Kha, Cha, Ṭha, Tha, Pha, Ra, and Kṣa, are all Āgneya (endowed with the nature of Agni). U, Ū, O, Ga, Ja, Pa, Ḍa, Da, Ba, La, are all Pārthiva (endowed with the nature of Pṛthivī). Ṛ, Ṝ, Au, Gha, Jha, Ḍha, Dha, Bha, Va, Sa, are all Vāruṇa (endowed with the nature of Varuṇa, the Lord of Waters). And Ḷ, Ḹ, Ṁ. Ṅa, Ña, Ṇa, Ma, Śa, Ha, all these are Nābhasa (endowed with the nature of Nabha or Ākāśa).

If the first letter of the name of a Sādhaka and the first letter of a Mantra are the same elemental god, that is, come within the same bracket, then they should be regarded as belonging to the same family. Pṛthivī is a friend of Jala (water), and Agni (fire) is a friend of Vāyu (air). Vāyu and Agni are enemies of Pṛthivī; and Agni is the enemy of Jala. Ākāśa is the friend of all. When the Mantra is an enemy it should not be given. If it is a friend or belongs to the same family only then it should be imparted. There are extra-mysterious subjects in the science and the knowledge of essence is particularly extra-mysterious. The favourable Mantras are determined by knowledge of essence, and the knowledge of essence comes from Kulākula Cakra. Therefore Kulākula Cakra is said to be a bestower of success.

Science of Kulākula Cakra of another Tantrika School : The Creation is five-elemental. That is, the Creation is composed of the five elements known as Pṛthivī, Jala, Agni Vāyu, and Ākāśa. This is why worship of five Deities has been ordained for men. Only a Guru adept in Yoga understands the mystery of worship. Therefore, being an exponent of the five-elemental mysteries, the Kulākula Cakara is super-benefical. One can determine from this Carka the family of a Mantra and the family of a Deity. The determination of a Mantra through the comparative value of five physical powers, and the determination of the right of worship through the five-divisional rights, is established with the help of this Cakra. (Mys. 21-22).

Kuśala means the righteous, virtuous and foresighted person who is careful enough to pull out and cast away the weeds (impurities from his own nature and character (Pys. II. 13; IV. 25-33 Com).

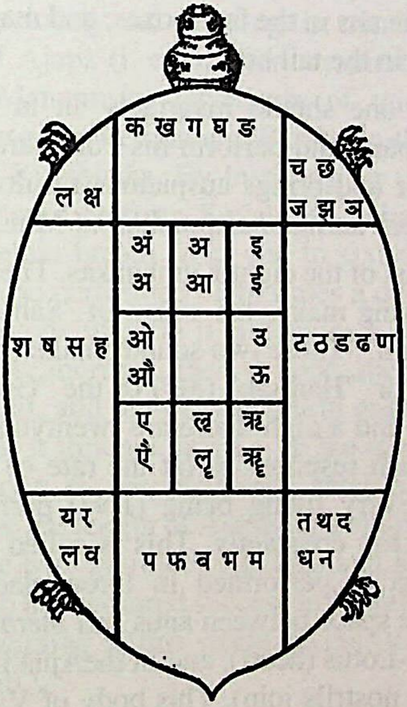
Kūṭastha-Darśana-Kriyā - Keeping the body, neck and head in a normal position one should compose himself and then, with a steady mind concentrate upon the tip of his nose. He should see that now nothing distracts his mind. In this way a fearless and tranquil Yogi, following Brahmacarya, keeping his mind clear of all the sensual desires, should discard drowsiness and concentrate upon his inner self. Instructed by his Guru, a Yogi who constantly performs this Sādhanā soon achieves Nirvāṇa. (Lys. p. 67).

Kūrma is one of the Mudrās (s.v). Join the fore finger of left hand with the little finger of right hand. Again join the fore finger of right hand with the thumb of the left hand and raise the thumb of right hand. Now take the middle and ring fingers of the left hand and touch them with the palm of right hand. The right hand be positioned like the back of a tortoise. This is Kūrma Mudrā exhibited at the time of Concentration upon the Deity. (Mu. 107-109).

Kūrma-Āsana is the Tortoise posture. Place the heels contrawise under the scortum, stiffen (or keep at ease) the head, neck and body. (Ghs. II. 32; Hyp. I. 24; tri. 42; See Fig. 6).

Kūrma Cakra—If the Puraścaraṇa (s.v.) has to be performed in a town, village or house, then in order to get auspicious and fruitful results the place of light should be determined before starting the Puraścaraṇa. This is done by drawing a Kūrma Cakra at the place in the manner shown below :

KŪRMA CAKRA



The top of this Cakra should face East. After completing the Cakra with its various boxes, letters of the alphabet should be written in them as shown in the picture above. Now, one should find out the first letter of the name of the place where the Puraścaraṇa is going to be performed and then locate that first letter in the boxes of the Kūrma Cakra. The box in which this first letter occurs is regarded as the Dīoasthāna or the Mouth. The two boxes falling left and right of this Mouth-box are regarded as Hands; the box below these hand-boxes is called Kukṣi (stomach and the uterus). The two boxes further below the Kukṣi-box are regarded as the feet and the remaining boxes are the tail. For performing a Japa the Mouth-box is considered most auspicious and fruitful. A Sādhaka becomes short-lived if he performs Japa in the hand-boxes; unsuccessful if he sits in the Kukṣi; experiences pain and misery if he sits in the feet-boxes; and may meet even his death if he sits in the tail boxes.

Therefore, one should invariably sit in the Mouth-box or the Dīpa-sthāna and perform his Puraścaraṇa, which then fructifies faster and brings auspicious results *(Dīpasthānaṁ samāśritya kṛtaṁ karmaphalapradaṁ).* (Mm. I. 104-105).

Kevaī is last of the eight Kumbhakas. The breath of every person in entering makes the sound of "Saḥ" and in coming out that of "Haṁ". These two sounds make "So'haṁ" (सोऽहम्) for "Iam that" or "'Haṁsaḥ" (हंसः) or the "Great Swan". In a set of one day and a night there are twentyone thousand and six hundred such respirations (at the rate of 15 respirations per minute;. Every living being (Jīva) performs this Japa unconsciously but constantly. This is called Ajapā Gāyatrī. This Ajapājapa is performed in three places, i.e. in the Mūlādhāra (the space between anus and *membranum virile),* in the Anāhata-Lotus (heart), and in theĀjñā Lotus (the space where the two nostrils join). This body of Vāyu is ninetysix digits in length (i. e. six feet as a standard). The ordinary length of the air-current, when expired, is twelve digits (nine inches); in singing its length becomes sixteen digits (one foot); in eating it is twenty digits (fifteen inches); in walking it is twentyfour digits (eighteen inches); in sleep it is thirty digits (twenty and half inches); in copulation it is thirtysix digits (twenty seven inches); and in taking physical exercise it is mere than that. By decreasing the natural length of the expired current from nine inches to less and less, there takes place increase of life; and by increasing the current there is decrease of life. So long as breath remains in the body there is no death. When the full length of the wind is all confined in the body, nothing being allowed to go out, it is Kevala Kumbhaka. All jīvas are constantly and unconsciously; reciting this Ajapā Mantra, only for a fixed number of times everyday. But a Yogi should recite this consciously and counting the number. By doubling the number of Ajapā (i. e. by thitry respirations perminute) the state of Manonmanī (fixedness of mind) is attained. There are no regular Recaka and Pūraka in this process. It is *only* (Kevala) Kumbhaka. By inspiring air through both the nostrils one should perform Kevala Kumbhaka. On the first day, let one retain breath from one to sixtyfour times. This Kevalī should be performed eight times a day, once in every three hours, or one may do it five times a day, as follows : First in the early morning, then at noon, then in the twilight, then at midnight, and then in the fourth quarter of the night. Or one may do it thrice a day, i.e. in the morning, noon and evening. So long as success is not obtained in Kevalī-one should increase the length of Ajapā Japa every day one to five times. Only he who knows Prāṇāyāma and Kevalī is the real Yogi. One who has acquired success in Kevalī Kumbhaka can accomplish anything in this world. (Ghs. V. 84-96; Tri. 92-93; Yota. 49-50).

Kailāśa—Above the Moon in the forehead is the brilliant thousand-petalled lotus which is also named Kailāśa mountain. On it dwells the great Lord Śiva. Men, as soon as they discover this most secret place, become free from rebirths in this universe. When the mind is steadily fixed at this place, which is the residence of the Great Swan, then the Yogi, devoid of diseases and subduing all accidents, lives for a great age, free from death, (Śs. V. 151-154).

Kaivalya is Absolute Independence which comes when the seed of bondage is destroyed by desirelessness even for this state itself. When the Yogi comes to think that the discrimination of the distinctive nature is after all a manifestation of the quality of Essentiality (*Sattva*) and that the quality of essentiality has been classed with avoidable pains; and that the Puruṣa is unchangeable, pure and other than the quality of essentiality, then he begins to lose his desire for that, and then the afflictions having had their seed burnt up, become incapable of sprouting again, then all the seeds of afflictions pass together with the mind into latency. When they have become latent, the Puruṣa does not then suffer from the triad of pain. This, then, the state, that is to say, in which the qualities manifest in the mind as afflictions, actions and fruitions do not, having fulfilled their object, come back to action, is the final separation of consciousness from the qualities. This is the state of Absolute Independence, in which the Puruṣa remains in consciousness alone as if in its own nature. (Pys. III. 49). In it the purity of the Objective Essence and the Puruṣa become equal, and the Yogi has no longer any need of knowledge anywhere. (Pys. III. 54). Kaivalya is, thus, the latency of the qualities on becoming devoid of the object of the Puruṣa, or it is the power of consciousness established in its own nature. The power of consciousness is absolute when it is not limited agam. (Pys. IV. 84).

Kośas or Sheaths are five in number and situated in the body. They are : Annamaya, Prāṇamaya, Manomaya, Vijñānamaya and Ānandamaya. The first four of these successively surrounding the next ultimately surround the fifth which is the true kernel. Stripping of these sheaths one by one, and gradually penetrating deeper one finally reaches the inmost essential being of man and nature. (Taitt. Up. II. 7).

In the first of these Kośas the Lord is self-conscious as being dark and fair, short or tall, old or young. In the second He feels alive, hungry and thirsty. In the third and fourth he thinks and understands. In the last, the fifth, He resides in habpiness. Thus garmented with five garments, the Lord, though all-pervading, appears as though He were limited by them. Ds. II and Comm. of Sureśvara on the same). See each of the five Kośas at their respective places.

*1. **Kaustubha*** is the name of a great Gem worn by Viṣṇu. It is said to symbolically signify the souls which are united with the Kaustubha of the Lord. (Vit. II. 100).

*2. **Kaustubha*** is one of the Mudrās (s.v.) used in the worship of Viṣṇu. The ring finger and the little finger touching the thumb of the right hand be tied with the little finger of the left hand. Right fore-finger should tie the left ring finger. The left thumb and the middle fingers should now be made to touch the root portions of the right thumb. Rest of the fingers should remain straight. The tips of all the four fingers touching each other should remain in contact with each other. This is Kaustubha Mudrā. (Mu. 47-49).

Krama means Succession. It is the uninterrupted sequence of moments cognised as distinct on the cessation of evolutionary change. A cloth which has not undergone the succession of moments, does not give up its newness and becomes old all atonce in the end.

Further, succession is found in the permanent also. This permanence is twofold. The Eternal in Perfection; and the Eternal in Evolution Of these, the perfect eternity belongs to the Puruṣa. The evolutionary eternity belongs to the qualities. The Permanent or Eternal is that in which the substance is not destroyed by changing appearance.

No with regard to the appearances of the qualities, the will-to-be (*Buddhi*) and others, succession has an end which is cognised by the cessation of the changes. In the eternal qualities, however, whose appearances these are, it has no end. In the case of the Permanent ones, the existence of the released Puruṣas who are established in their own natures, is also known by succession In their case too, therefore, it has no end. It is, however, conceived there with reference to the necessary conception of the act of being attached to the world. (Pys. IV. 33).

Krama-Anyatva or the distinctness of succession is the reason for the distinctness of modifications. The succession of a characteristic is that characteristic which comes before it immediately The knealed lump of clay disappears and the jar appears in close sequence. This is the order of the sequence of the change of the characteristics Such is also the succession in the case of the change of conditions. A new jar begins to become old in immediate sequence of its appearance as a new one. This oldness is found being manifested in succession which follows the sequence of the moments of time until it reaches the last stage. (Pys III. 15).

Krama-dīkṣābhiṣeka-See Abhiṣeka

Kriyā-Yoga or Yoga of Action involves Purificatory action (*Tapa*), study (*Svādhyāya*) and making God the motive of all actions (*Iśvara-praṇid hāna*). This Yoga is to be performed necessarily for the purpose of attenuating the affliction (Kleśas). The afflictions thus attenuated become characterised by unproductiveness. When their seed-power has been, as it were, signed by the fire of High Intellection; and for this reason the mind after their attenuation is never again touched by the affliction; and having by subtle cognition come up to the discrimination of the distinct natures of the Puruṣa and objective essence has the whole of its duty fufilled and can only resolve into its cause. The afflictions are Avidyā (nescience), Asmitā (egoism), Rāga (attachment), Dveṣa (*aversion*), and Abhiniveśa (love of life). (Pys. II. 2-3).

Krauñca-dvīpa is the name of a Purāṇic landdivision of the Earth. (Pys. 111. 25).

Kleśas (afflictions) are five forms of Viparyaya (unreal cognition). These are (i) Avidyā (nescience), (ii) Asmitā (egoism), (iii) Rāga (attachment), (iv) Dveṣa (aversion), and (v) Abhiniveśa (love of life). When quick with life, they render the rule of the 'qualities' firm, eṣtablish change, send out the stream of cause and effect, and bring about the fructification of action by coming to depend upon one another for mutual support. The Yoga of Action (Kriyā Yoga) is certainly to be performed for the purpose of bringing about trance and for the purpose of attenuating these afflictions. (Pys. II. 2-3).

The five afflictions, when their seed-power has, as it were, been burnt up, disappear of themeselves along with that Yogi's mind; when having fulfilled the purpose of its existence, it becomes latent. When, however, they exist as retaining their seed-power, their modifications (*Vṛttis*) are destroyed by meditation (*Dhjāna*). The modifications of the afflictions which are essential are attenuated by the Yoga of action; and having been so attenuated are destroyed by the high intellection of meditation, so that they are rendered potential, i.e. their seed-power is, as it were, burnt up. As the gross dirt of clothes is at first shaken off, and then the fine dirt is washed off by effort and appliance, so the gross essential modifications need but small antagonistic efforts, whereas the potential ones need very powerful antagonists. (Pys. II. 10-11). The vehicle of actions (*Karmāśaya*) has its origin in afflictions, and is experienced in visible and invisible births. (Pys. II. 12).

Kṣamā, which is one of the Yamas, means Forgiveness. (Lys. p. 4; Dr, I. 16).

Ksutpipāsā-Nivṛtti or freedom from hunger and thirst comes by Saṁyana in the pit of the throat. (Pys. III. 29),

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Khadga is one of the Mudrās used in the worship of Goddess Śakti. The little and the ring fingers should be tied with each other and the thumbs should be joined with them. The remaining fingers be joined together and extended. This is Khaḍga Mudrā. (Mu. 85-86).

Khaṭvāṅga is one of the Mudrās loved by Lord Śiva and exhibited by keeping all the five fingers of the right hand closed and then raising them upwards. (Mu. 75).

1. Khecarī-Mudrā— One has to cut down the lower tendon of the tongue (*Fraenum linguae*) and move the tongue constantly : rub it with fresh butter, and draw it out (to lengthen it) with an instrument. By practising this always, the tongue becomes long, and when it reaches the space between the eye-brows, then Khecarī is accomplished. When the tongue has been lengthened one has to practice turing it upwords and backwards so as to touch the palate, till at length it reaches the holes of the nostrils opening into the mouth. Close the holes with the tongue (thus stopping inspiration), and fix the gaze on the space between the two eye-brows. By the practice of this Mudrā there is neither fainting, nor hunger, nor thirst, nor laziness. There comes neither disease, nor decay, nor death. The body becomes divine—the body cannot be burnt by fire, nor dried up by air, nor wetted by water, nor bitten by snakes.

The body becomes beautiful; Samādhi is verily attained, and the tongue touching the holes obtains various juices (it drinks nectar). Various juices being produced day by day the man experiences new sensations : first he experiences a saltish taste, then alkaline, then bitter, then astringent, then he feels the taste of butter, then of Ghee, then of milk, then of curd, then of honey, then of palm-juice, and lastly, arises the taste of nectar. (Ghs. III. 25-32. Also Gp. J. 63 et. seq.).

2. Khecarī-Mudrā—Yogi, sitting in Vajrāsan. posture in a place free from all disturbances, should firmly fix his gaze on the spot in the middle of the two eyebrows, and reversing the tongue backwards, fix it in the hollow under the epiglottis, placing it with great care in the mouth of the well of nectar (i. e. closing up the air passage). By this one obtains Vigraha-Siddhi (power over microcosm). Whether pure or impure, in whatever condition one may be, if success be obtained in Khecarī, he becomes pure. He who practices it even for a moment crosses the great ocean of sin and having enjoyed the pleasures of Devaloka (world of Gods) is born into a noble family. He who practices it calmy and without laziness counts as seeonds the period of a hundred Brahmās. He who knows this Khecarī Mudrā according to the instructions of his Guru, obtains the highest end, though emersed in great sins. This Mudrā, which is dear as life, should not be given to everybody, and kept concealed with great care. (Śs. IV. 31-37; Dhyā. 79-82; Yokup. II. 1-49; Yc. 52-58 ff; Yota. 117 ff; Yośi. V. 38-42; Śāṇḍi. I. 7, 39 ff.).

3. Khecarī-Mudrā—This Mudrā is accomplished by thrusting the tongue into the gullet, by turning it over itself and keeping the eyesight in the middle of the eyebrows. To accomplish this, the tongue is lengthened by cutting the *fraenum linguae*, moving and pulling it. When it can touch the space between the eye-brows, then Khecarī can be accomplished. Taking a sharp, clean and smooth instrument of the shape of a Cactus leaf, the *fraenum* of the tongue should be cut a little—as much as a hair's thickness at a time. Then rock salt and yellow myrobalan (both powdered) should be rubbed in. On the seventh day it should again be cut a hair's breadth. One should go on doing thus, regularly for six months At the end of sixth month, the *fraenum* of the tongue will be completely cut. Turning the tongue upwards, it is fixed on the three pathways (oesophagus, windpipe and palate). Thus it makes the Khecarī Mudrā. and is called Vyoma-cakra (Sky lotus). The Yogi who sits for a minute turning his tongue upwards, is saved from poisons, diseases, death, old age, sloth, sleep, hunger, thirst, and swooning. If the hole behind the palate be stopped with Khecarī by turning the tongue upwards, then Bindu (vital fluid) cannot leave its place even if a woman were embraced. If the Yogi drinks the Somarasa (juice) by sitting with the tongu e turned backwards and mind concentrated, there is no doubt he will conquer death within fifteen days.

On the top of the Meru (Spinal column) concealed in a hole, is the Somarasa (Nectar of the Moon). The wise, whose intellect is not overpowered by the Rājas and Tāmas Guṇas, but in whom Sattva Guṇa is predominant, say there resides the universal spirit or Ātmā. It is the source of the down-going Iḍā, Piṅgalā and Suṣumnā Nāḍīs, which are the Gaṅgā, Yamunā and Sarasvatī. From the Candra (moon) is shed the essence which leaving the body causes death of men. It should, therefore, be stopped from shedding. This nectar is produced by the fire which is generated by thrusting the tongue. If the tongue can touch with its end the hole from which falls the *Rasa* (juce) which is saltish, bitter, sour, milky, and similar to Ghee and honey, it can drive away disease, can destroy old age, can evade an attack of arms, can. make thrice immortal and can attract fairies.

This Khecarī Mudrā is a very good instrument for this purpose. There is no other means of achieving this end. This hole is the generator of knowledge and is the source of the five streams (Iḍā, Piṅgalā, etc.). In that colourless vacuum Khecarī Mudrā. should be established. There is only one seed germinating the whole universe from it, and there is only one Mudrā called Khecarī. There is only one Deva (God) wihout anyone's support, and there is one condition called Manonmanī. (Hyp. III. 32-53).

4. Khecarī-Mudrā—When the air has ceased to move in the right and the left nostrils and has begun to flow in the middle path, then the Khecarī Mudrā can be accomplished there. If the Prāṇa can be drawn into the Śūnya (Suṣumnā) which is between the Iḍā and the Piṅgalā. and made motionless there, then the Khecarī Mudrī can truly become steady there. That Mudrā is called Khecarī which is performed in the supportless space between the Sūrya and the Candra (the Iḍā and the Piṅgalā) and called the Vyoma-cakra (s. v.). The Khecarī which causes the stream to flow from the Candra (Soma, Moon) is the beloved of Śiva. The incomparable divine Suṣumnā should be closed by the tongue drawn back. It can be closed from the front also by stopping the movement of Prāṇa. and then surely it becomes Khecarī. Practice of this Khecarī leads to Unmanī (s. v.). The seat of Śiva is between the eye-brows and the mind becomes absorbed there. This condition, in which the mind is thus absorbed, is known as Tūrya, and death has no access there. The Khecarī should be practised till there is Yoga-nidrā (Samādhi). One who has induced Yoga-nidrā, cannot fall a victim to death. Freeing the mind from all thoughts and thinking of nothing, one should sit firmly like a pot in the space surrounded and filled with ether. As the air, in and out of the body, remains unmoved, so the breath with mind becomes steady in its place (i. e. in Brahmarandhra). By thus practising night and day, the breathing is brought under control, and as the practice increases the mind becomes calm and steady. By flooding the body over with Amṛta (exuding from the Moon) from head to foot, one gets Mahākāyā, i.e. great strength and energy. (Hyp. IV. 42-52; Dhyā. 83-85).

5. Khecarī is one of the Mudrās (s.v.). The left hand be placed on the right, and right on the left; then the little and ring fingers in the same order be joined. The fore fingers be placed one upon the other. Both the middle fingers be raised upwards above all. Thumbs should be kept straight. This is the best of all, the Khecarī Mudrā. (Mu. 132-133).

G

Gaṅgā—The louts which is situated in the Brahmarandhra is called Sahasrāra. In the space in its centre dwells the Moon. From that triangular place, exlixir is continually exuding. This Moon-fluid of immortality unceasingly flows through the Iḍā. The elixir flows in a stream—a continuous stream. Going to the left nostril it receives from Yogis the name Gaṅgā (Ganges). (Śs. V. 102).

Gajakaraṇī—By carrying the Apāna Vāyu up to the throat the food, etc. in the stomach are vomitted. By degrees the system of Nāḍīs (Śaṅkhinī) becomes known and controlled. This is called in Haṭha Yoga as Gajakaraṇī or Elephant action. (Hyp. II. 38).

Gadā is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Place both hands so that their palms face and touch each other. Now the fingers of both hands be interwoven in clasped position. In this position only the middle fingers should be extended forward but touching each other. This is called Gadā Mudrā. (Mu. 41b-42).

Gandhāṣṭaka ineansa set of fragrances loved by Gods. These are :

Agaru (*Aquilaria Agallocha*)
Karpūra (Camphor)
Kumkuma (*Crocus Sativus*, plant and pollen of its flower)
Rocana (*Convolvulus Turpenthum*)
Jaṭāmāṁsī (*Asparagus Racemose*)
All these are Gandhāṣṭakas of Śakti.
Sandal (*Sirium Myrtifolium*)
Aguru
Hrīvera (*Favonia odorata*)
Kumkuma
Sevyaka (*Andropogon Muricatus*)
Jaṭāmāṁsī
Murā (a species of a fragrant plant named after a Daitya)
These are Gandhāṣṭakas of Viṣṇu.
Sandal
Aguru
Camphor
Tamāla (*Xanthochymus Pictorius*)
Kumkuma
Kuśīla (perhaps Red Sandalwood)
Kuṣṭha (*Saussurea auriculata*)
These are Gandhāṣṭakas of Śiva.
(Śt. IV. 78-81).

Gandhodgītha—Fragrance is extremely loved by the Gods and therefore air carries it in all directions. With the help of some desired fragrance this Gandhodgītha-kriyā is performed in accordance with the instructions of a Guru. The Sādhaka, in no case using the fragrance for himself, should carefully dedicate it to the pleasure of the Gods. Then, through Yoga he should concentrate at the place of the dissolution of the fragrance. Through the fruition of this *Kriyā* (act) a Yogi, securing the favour of Gods, gets united with the Brahman even in his human form. (Lys. p.71-72).

Garuḍa is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Let the back of both hands touch each other. Now facing the palms downwards the little and fore fingers of both hands be entwined respectively with each other. In this position the remaining middle and ring fingers of both hands should be moved in opposite directions up and down like the wings of a bird in flight. This is the Garuḍa Mudrā which satisfies Lord·Viṣṇu. (Mu. 54-55).

Garuḍa-Āsana is the Eagle posture. Place the legs and the thighs on the ground pressing it, steady the body with the two knees, place the two hands on the knees. (Ghs. II. 37; See Fig. 7).

Gāyatrī Mantra is the most sacred of all the Vedic Mantras. In it the Veda lies embodied in its seed. It runs thus : *"Om Bhūr-bhuvaḥ-svaḥ : tat Savitur vareṇyam bhargo devasya dhīmahi dhiyo yo naḥ pracodayāt."*

Meaning and significance of this Mantra have been described in the Upaniṣads, Manusmṛti and Gopatha Brāhmaṇa. These descriptions in their summarised form are is follows :

Chāndogya Upaniṣad summary : All this creation is Gāyatrī. Gāyatrī is speech; as speech speaks of creation, protects it and preserves it. Gāyatrī is earth which sustains all that exists. The whole creation constitutes the glories of Gāyatrī. The Supreme, who is indicated in Gāyatrī is all-pervading, omniscient and eternal. He who understands Gāyatrī thuswise attains full and unending prosperity. (Op. cit. III. 12, 1-9).

Bṛhadāraṇyaka Upaniṣad summary : Gāyatrī has four feet, each of eight syllables. Earth, interspace, and heaven are its first foot. Who thuswise knows the first foot of Gāyatrī conquers the three regions. The three Vedas are its second foot. Who knows this conquers all that is to be gained by knowledge. Prāṇa, Apāna, and Vyāna are its third foot. Who knows this conquers all that lives. The fourth foot of Gāyatrī is the resplendent Supreme who illumines this manifestation from above. Whoever knows this shines with greatness and glory.

This Gāyatrī, which in its three feet comprehends all that exists, all that is to be known, and all that breathes, is refuged in its fourth foot which though visible as the illuminator of this universe is beyond everything. This foot rests in Truth, Truth rests in Energy, and Energy is life. Gāyatrī preserves and protects life (vital organs) and because it protects vital organs, the *Gayās* (*Gayāms trāyate Gāyatrī*) it is called Gāyatrī. Thus is Gāyatrī praised here : "O Gāyatrī Thou art of one foot, of two feet, of three feet, and of four feet Thou art of no feet as thou art unknowable. Salutation to the fourth foot, the Resplendent one, who illumines the three worlds from above." (*Gāyatryasyekapadī dvipadī tripadī catuṣpadyapadasi na hi padyase. Namaste turīyāya darśatāya padāya paro-rajase*). After reciting this, if anyone who knows, makes against his enemy this invocation "May that enemy not attain that fruit," or that "his wish may not be fulfilled," then that enemy will certainly meet his doom. (Brih. Up. V. 14, 1-8).

Manusmṛti summary : The most exalted Creator milked out this Gāyatrī from the three Vedas. He who repeats it daily for three years, attains the Supreme Brāhman, moves free like air, and becomes subtle-bodied like the Ākāśa. (Op. cit. II. 82).

Gāyatrī repeated while reflecting on its meaning as explained above, brings the devotee face to face with the majesty, omnipotence, and beneficience of the Supreme.

He is lifted into an elevated mood as he contemplates the Supreme as Bhūḥ, Bhuvaḥ, Svaḥ and Savituḥ, and earnestly prays for illumination and direction of his reason along the true path. Being himself a spark from the Divine, he becomes painfully conscious of the fetters he has imposed upon himself by wrong notions about himself and his chariot (the body). He therefore anxiously strives for sublimation and expansion of his sense-activities. His reason becomes more and more refined and subtle. His knowledge expands and becomes deeper. He feels the energy of the Supreme pulsating within him and he no longer regards himself a sack of clay without a future, but a self ever in intimate contact with the mighty reservoir of Supreme Energy His prayer is for purification of his reason and its guidance to the goal which is Supreme. He desires union with him, which is possible only when he has conquered the universe of three Qualities and gone beyond them, (Op. cit. VII. 14; XV. 7).

Gopatha Brāhmaṇa summary : All this creation subsists in Gāyatrī. Gāyatrī represents two couples or set of things or materials of which each exists wherever the other is, such as, the Manas is the Sun (Savitā) and Speech Sāvitrī. Wherever there is Manas verily there also is speech and wherever there is speech there is also Manas. Thus, there are two sources and one couple. The Fire (Agni) is Savitā and the Earth Sāvitrī. Wherever there is Earth there always is Agni and *vice versa.* Similarly, several couples of Savitā and Sāvitrī are given in this Brāhmaṇa, viz. Vāyu and Ether; Sun (Āditya) and Sky (Dyaus); Moon and Stars; Day and Night; Heat and Cold; Cloud and Rain; Lightning and Thunder; Life (Prāṇa) and Food (Anna); Vedas and Metre.

Thereafter, the Brāhmaṇa describes the significance of the three feet of Gāyatrī. First foot is said to explain the unbroken lineage and connection of the material to the

Supreme through intermediate agencies. Second foot contemplates the glory of God and the third irradiates our understanding of Gāyatrī.

Then an explanation of how the entire Creation is sustained in Gāyatrī is given in detail.(Op. cit. I. 1, 28-38).

From the above summaries we can see that Gāyatrī is the most sacred and potent of all Vedic Mantras. It runs thus : *"Om Bhūr-bhuvaḥ-svaḥ : tat saviturvareṇyam bhargo devasya dhīmahi dhiyo yo naḥ pracodayāt, Om."* Its general meaning is this : "Let us contemplate the wondorous spirit of the Divine Creator (Savitā) of the earthly, atmospheric and celestial spheres. May He direct our minds" (towards the attainment of Dharma, Artha, Kāma, and Mokṣa)."

The Gāyatrī' Vyākaraṇa of Yogī Yājñavalkya thus explains the following words of the Mantra : *Tat=That. Savituḥ* is the possesive case of Savitṛ derived from the root Sā, 'to bring forth.' Sāvitrī is therefore the bringer of all that exists. The Sūrya (Sun) is the cause of all that exists, and of the state in which they exist. Bringing forth and creating all things, it is called Sāvitrī. The Bhaviṣya Purāṇa says that Sūrya is the visible Devatā. He is the Eye of the world and the maker of the day. There is no other Devatā eternal like unto him. This universe has emanated from and will be again absorbed into Him. Time is he and it exists in Him. The planets, the Vasus, Rudras, Vāyu, Agni, and the rest are but parts of Him.

By *Bhargaḥ* is meant Āditya-devatā, dwelling in the region of the Sun (Sūrya-maṇḍala) in all His might and glory. He is to the Sun what our spirit (Ātmā) is to our body. Though He is in the region of the Sun in the outer or material sphere He also dwells in our inner selves. He is the light of the light in the solar circle, and is the light of the lives of all beings. As He is in the outer ether so also is He in the etherial region of the heart. In the outer ether He is Sūrya and in inner ether He is the wonderful Light which is the Smokeless Fire. In short, that Being whom the Sādhaka realises in the region of his heart is the Āditya in the heavenly firmament. The two are one. The word is derived in two ways : (i) from the root *"bhrij"* or "to ripen, mature, destroy, reveal, shine." In this derivation Sūrya is He who matures and transforms all things. He Himself shines and reveals all things by His Light. And it is He who at the final dissolution (*Pralaya*) will in His form of destructive Fire (*Kālāgni*) destory all things, (ii) From "*Bha*" or dividing all things into different classes; "*ra*' or colour, for He produces the colour of all created objects; and "*ga*" or constantly going and returning. This Sun divides all things, produces the different colours of all things and is constantly going and returning. Bhargaḥ is the Ātmā of all that exists, whether moving or motionless, in the three Lokas (*Bhuṛ-hhuvaḥ-svaḥ*). There is nothing which exists apart from it.

Devasya is the Genetive of Deva, agreeing with Savituh. Deva is the radiant and playful (*Līlāmaya*) one. Sūrya is in constant play with creation (*Sṛṣṭi*); existence (*Sthiti*) and destruction (*Pralaya*), and by His radiance pleases all.

Vareṇyam= Adorable. He should be meditated upon and adored,, so that we may be relieved of all the miseries of birth and death. Those who fear rebirth, who desire freedom from death and seek liberation, and who strive to escape the three kinds of pain (*tāpa-traya*), which are Ādhyātmika, Ādhidaivika and Ādhibhautika, meditate upon and adore the Bharga, who, dwelling in the region of the Sun, has in Himself the three regions called Bhūrloka, Bhuvarloka, and Svarloka.

Dhīmahi= Dhyāyema (from the root `*dhyai*') meaning 'we meditate upon' or 'let us meditate upon'.

Pracodayāt= May He direct. The Bhargḥ is everdirecting our inner faculties along the fourfold path of action, i.e. Dharma (Piety), Artha (Wealth), Kāma (Desire and its fulfilment), and Mokṣa (Liberation).

The whole of the above discussion relates to the Vedic Gāyatrī, which according to the Vedic system, none but the twice-born (*Dvija*) may utter. To the Śūdra, whether man or woman, and to women of all other castes, it is forbidden.

The Tantras, which have a Gāyatrī Mantra of their own, show no such discrimination, although the Mahānirvāṇa Tantra (III. 109-111) gives also a Brahma-gāyatrī for worshippers of the Brahman. It runs thus : *"Parameśvarāya vid-mahe; para-tattvāya dhīmāhi; tan no brahma pracodayāt."* (May we know the Supreme Lord; let us contemplate the Supreme essence. And may that Brahman direct us.)

The rituals connected with the Japa of the Gāyaṭrī-mantra have been variously laid down by various sectarian works. See, for example, Gāyatrī Japa by Girīsh Deva Verma; Gāyatrī Mahāvijñāna, by Ācārya Srīrām Shármā (Published by Akhaṇda jyoti Saṁsthāna, Mathurā).

Gālinī is one of the Mudrās (s.v.). Place the palms one on the other; bend the little fingers so that they may touch the respective palms. The fore, middle and the ring fingers should be straight and closed to touch each other. This is the Gālinī Mudrā used for blowing the Conçh Shell (Śaṇkha). (Mu. 97).

Guṇa-Parvaṇi refers to the stages of the Qualities. The specialised (*Viśeṣa*), the unspecialised (*Aviśeṣa*), the undifferentiated phenomenal (*Liṅga-mātra*), and the noumenal (*Aliṅgānī*) are the stages of the Qualities. Here the elements known as Ākāśa (Ether), Vāyu (Invisible Gas), Tejas (Fire), Āpas (Water) and Pṛthivī (Earth) are the specialised modifications of the unspecialised five elements (*Tanmātrā*) : Sound, Touch, Colour, Taste, and Smell. Similarly, are the powers of sensation (hearing, touch, sight, taste and smell), the powers of action (speech, grasp, position, execution and generation), the eleventh Manas, which has all these as its sphere, is the specialised modification of the principal of Egoism. Thus sixteen-fold is the specialised modification of the Qualities. Six are the unspecialised modifications and these are soniferous, the tangiferous, the lumniferous, the gustiferous, and the odriferous 'ultimates' or the Tanmātrās. These five unspecialised modifications, the soniferous and the others, possess respectively one, two, three, four and five of the qualities of sound, etc. The sixth unspecialised modification is the Pure Egoism. These six are the unspecialised modifications of Pure Be-ness, the Great Reality, the Mahā-Ātmā. This Great Reality is the Undifferentiated Phenomenal stage beyond the Unspecialised. In the Great Reality of the Pure Be-ness do these live and grow up to their highest capacity. On involution they pass back into that state of Pure Be-ness, the Great Reality; and thence they pass into the state which neither IS nor yet IS NOT. that is which exists and yet does not; that which is Real, the Unmanifested, the back-ground of all. This is their undifferentiated phenomenal modification and that which neither IS nor yet IS NOT, is the noumenal modification. The Undifferentiated phenomenal (*Liṅga*) is the next after the Noumenal (*Aliṅga*). It exists therein as the same substance and is distinguished from that, because the law and the order of its appearance is invisible.

Similarly, the six unspecialised modifications have their being in the undifferentiated phenomenal, and are distinguished from that by the order of evolution being inviolable. Similarly are the elements and power of sensation having their being in these unspecialised modifications, distinguished from them. And it has been said before that there is no other Tattva appearing in succession after the specialised modifications. Their modification consist of the characteristic (*Dharma*), the secondary quality (*Lakṣaṅa*), and condition (*Avasthā*) (Pys. II. 19, Comm.).

Guṇa-Vṛtti-Virodhāt or by reason of the contrariety of the functioning of the qualities, "all is indeed pain to the discriminating." The qualities of the will-to-know being of the nature of essentiality, activity, and inactivity, become dependent upon mutual help, and set the formation of either a quiescent, a disturbed or a delusive notion possessed of the three qualities themselves. And the functioning of the qualities being changeful, the mind is said to possess the nature of changing quickly. The intensities of their natures and the intensities of their functionings are contradictory to one another. The ordinary, however, function together with the intense. Thus do these qualities bring about the notions of pleasure, pain, and delusion by each subserving the others and all thus enter into the formation of the others. It is by the quality which is the leading factor, that the difference is introduced. It is for this reason that all is pain to the discriminating. (Pys. II. 15).

Gupta-Āsana is the Hidden Posture. Hide two feet under the two knees and place the anus on the feet. (Ghs. II. 20. See Fig. 8).

Gupti is tenth of the Saṁskāras of a Mantra. See **Mantra-Saṁskāra.**

Guru or the teacher-preceptor occupies the most preeminent place in Yoga. Only the knowledge imparted by a GURU through his lips, is powerful and useful, otherwise it becomes fruitless, weak and very painful. There is no doubt that Guru is father, Guru is mother, and Guru is God even; and as such he should be served by all with their thought, word and deed. By Guru's favour everything good relating to one's self is obtained. So the Guru ought to be daily served; else there can be nothing auspicious. The disciple should salute his Guru after waking, go round him three times and touch.his lotus-feet with his right hand. (Śs. III. 10-15; Brah. 51-52; Yokup. III. 17 ff).

Necessity of a Guru—Yogabīja says that "he who wants to practice Yoga should have a Guru with him. He should begin Prāṇāyāma only under the guidance of his Guru." The Skanda-Purāṇa says that "the eight stages of Yoga are to be learnt only from a competent Guru, the Siddhis (attainments) are to be obtained only from Śiva." The various standard books on Yoga are meant not so much for beginners and students as for Gurus to use as guide-books to regulate their pupils training. Even in medicine, he who prescribes a course of treatment empirically without having thoroughly studied the nature and the peculiarities of the patient's system, and without the ability to see clearly the effect of the various internal organisms, could be denounced as a quack and charlaton. But in Haṭha Yoga, where the least mistake may end in death or insanity, it is absolutely necessary to have a Guru who has passed successfully through the course, who can see clearly through the pupils' system, and observe the effects of the various processes and modify them accordingly. (Hyp. I. 14; Yova. VI. 41, 16; V. 43, 16; Śveup. VI. 23). However, as it may be very difficult to get an adept Guru these days, one is advised to ascertain his suitability by various means, for which, See **Dīkṣā**.

Characteristics of a Sadguru (Good Guru) :—One who is adept in all the scriptures, who is clever, knows the essence of all the Śāstras, is soft-spoken, has all the parts of his body intact and beautiful, is born in good family, is beautiful in appearance, has control over all his senses, and always speaks the truth, is of fair complexion, whose mind is fully composed, who is benefactor like the father and mother, who observes all the sacred performances, belongs to one of the four orders of religious life (viz. is a celebate, householder, anchorite, or an ascetic), and is resident of Bhāratavarṣa— such a great person endowed with ail the good qualities can become a Guru. Although Ācārya and Guru are synonymous terms, yet according to the difference of characteristics of work, there is also a difference in an Ācārya and a Guru. Being well-versed in all the Vedas and Śāstras, those who impart their theoretical knowledge to the disciples are called Ācāryas. Those allseeing saints, who for the benefit of aspirants of emancipation, explain to the Śiṣya the successful actions and the kind of worship of the Supreme Lord as described in the religious scriptures, are called Guru. The superior Ācāryas who know all the distinctions of the Vedas and Śāstras in accordance with the seven planes of the philosophies, fully understand the three pains (Ādhyātmika, Ādhi-daivika, and Ādhibhautika), and understand the threefold language (Samādhi-language, Worldly-language, and the Strange-language) of the Mantras and the Purāṇas, are adept in educating the mankind. The great man, who understands all the secrets of the five Saguṇa Worship (Viṣṇu-worship, Sūrya-worship, Śakti-worship, Gaṇeśa-worship, and Śiva-worship) in accordance with the five elements, and those great Yogis who know the fourfold worship (according to Mantra-yoga, Haṭha-yoga, Laya-yoga, and Rāja-yoga) such scholars, clear-hearted, adept in all actions, free of three-pains, doing good to all creatures, and liberated great souls are called Guru.

Characteristics of a Reprehensible Guru—Patient of leprosy either in an early or advance stage, diseased in eye, dwarf, who has diseased nails and black teeth, who is henpecked, who has some extra organ or is deprived of some organ, who is a cheat, or a diseased person, who eats too much, or is garrulous—is a person not fit to become a Guru. One who is free from all these defects is the one who can be a competent Guru for a Śiṣya. (Mys. 7 and 9; Śt. II. 242 et. seq.; Yośi. V. 56-59; Śt. II. 142-ff.).

Gomukha-Āsana is the Cow-mouth posture. The feet are placed on the ground and the heels placed contrawise under the buttocks. Keeping the body steady and mouth raised, one should sit equably. (Ghs. II. 16; Hyp. I. 22; Tri. 36; Dr. III. 3; Sāṇḍi. I. 3, 2; See Fig. 9).

Gomedha is the name of a land division of the Earth. (Pys. III. 25).

Gorakṣa-Āsana is one of the thirtytwo postures. Between the knees and the thighs, the two feet turned upward and placed in a hidden way, the heels being carefully covered by the two hands out-stretched; the throat being contracted, one should fix the gaze on the tip of the nose. It gives success to the Yogis. (Ghs. II. 25-26; See Fig. 10).

Granthi-Sthāna is the place of the union of Suṣumnā and the Mūlakand (the knot of all the Nāḍīs). (Ṣn. Ver. 3).

GH

Ghaṭa-Avasthā is the second state of Prāṇāyāma. It is the state of cooperation of Self and Higher Self. When by the practice of Prāṇāyāma, a Yogi reaches the state of Ghaṭa (water jar) then for him there is nothing in this circle of universe which he cannot accomplish. The Ghaṭa is said to be that state in which the Prāṇa and the Apāna Vāyus, the Nāda and the Bindu, the Jīvātmā (Human spirit) and the Paramātmā (the Universal Spirit) combine and cooperate. When the Yogi gets the power of holding breath for three hours, then certainly the wonderful state of Pratyāhāra (s.v.) is reached without fail. Whatever object the Yogi perceives, let him consider it to be the spirit. When the mode of action of various senses are known then they can be conquered. When, through, great practice, the Yogi can perform one Kumbhaka for full three hours, then that wise one can balance himself on his thumb, but he appears to others as insane. (Śs. III. 55-59; Yota. 65-67).

C

Cakras or Lotuses are the dynamic Tāttvika centres in the body. Usually six such Lotuses are enumerated, viz. Mūlādhāra, Svādhiṣṭhāna, Maṇipura, Ānāhata, Viśuddha, and Ājñā. Over and above all these is situated the Thousand-betalled Lotus known as the Sahasrāra Padma. See all the names of these Cakras at their respective alphabetical places. Also see **Ṣaṭcakras.**

Candra or the Moon of mystery is situated below the force-centre (Yoni) in the middle of the Sahasrāra. By contemplating on this Moon a Yogi becomes adorable in this world and is respected by Gods and adepts. This nectar-containing Moon has sixteen digits (*kalās*). By constant practice one sees it in three days and by merely seeing it the practitioner burns all his sins. The future reveals itself to him and his mind becomes pure. Though he might have committed the five great sins, yet by a moment's contemplation of this he destroys them. All the heavenly bodies become auspicious; all dangers are destroyed; all accidents are warded off; success is obtained in war; and the Khecarī and Bhucarī powers are acquired by seeing this Moon situated in the head. (Śs. V. 145-150).

Carma is one of the Mudrās used in the worship of Goddess Śakti. The extended left hand should be bent a little and the fingers also curved. This is the Carma Mudrā. (Mu. 86-87).

Citta-Dharma or the characteristics of the mind are twofold : the conscious (*Paridṛṣta*) and the unconscious (*Aparidṛṣta*). Of these the *Paridṛṣta* are those that appear in consciousness as notions. The *Aparidṛṣta* are those that are but the substance. They are seven only and it is by inference that their existence itself has been established Thus, suppression, characterisation, potentialisation, constant change, physical life, movements and power are characteristics of the mind besides consciousness. (Pys. III. 15),

Citta-Prasādana or purification of the mind is achieved by cultivating habits of friendliness, compassion, complacency and indifference towards happiness, misery, virtue and vice. One should cultivate in his mind the habit of friendliness towards all those who are found in the enjoyment of pleasure; compassion towards those who are suffering pain; complacency towards those who are virtuous; indifference, towards the vicious. By thus habituating the mind to these notions, the white characteristics make appearance. Thence the mind becomes pure. Having become pure, it becomes one-pointed and attains the state of steadiness. Or optionally, this mental steadiness can be cultivated : (i) By explusion of the air of the lungs through nostrils by special efforts and then gradually lengthening the duration of stay of the air outside the lungs. Further, this mental steadiness can also be achieved by higher sense-activity which is caused by concentrating upon the Moon, the Sun, the Planets, Jewels, the Lamp, and Precious Stones etc. (Pys. I. 33-35). (ii) By the mind having desirelessness for its objects, (iii) By meditating according to one's predilection, that is, meditating upon whatever one wishes. Becoming steady in this instance, the mind reaches the position of steadiness in other matters also.

Entering into the subtle the mind attains the position of steadiness upon the smallest of the small, down to an atom.

Entering into the large, the position of mental steadiness reaches up to the largest of the large. The Yogi's great power consists in not being turned back by any check while running along both these lines. The mind of the Yogi, full of this power, does not again stand in need of the mental embellishments due to habitual practices. Becoming like a transparent crystal on the modifications (*Vṛttis*) disappearing, the mind acquires the power of thought-transformation (*Samāpatti*), that is, the power of appearing in the shape of whatever object is presented to it, be it the knower, knowable, or the act of knowing. (Pys. I. 35-41; Ambi. 3-5).

Cittabhūmi or planes of mind are said to be : (i) Kṣipta (s.v.) or wandering; (ii) Mūḍha (s.v.) or forgetfull; (iii) Vikṣipta (s.v.) or occasionally steady or distracted; (iv) Ekāgra (s.v.) or one-pointed; and (v) Niruddha (s.v.) or restrained. Yoga is contemplation (Samādhi) and it is a characteristic of the mind pervading all its planes. Of these the contemplation in the occasionally steady mind (Vikṣipta) does not fall under Yoga because of unsteadiness appearing in close sequence. That, however, which in the one-pointed mind (*Ekāgra*) fully shows forth an object existing as such in its most perfect form, removes the afflictions, loosens the bonds of Karma and thus inclines it towards restraint, is said to be the Cognitive Trance (*Samprajñāta Smādhi*). (Pys. I. 1).

Citta-Vikṣepa or distraction of mind in caused by disease (*Vyādhi*), langour (*Styāna*), indecision (Saṁṣaya), carelessness (*Pramāda*), sloth (*Ālasya*), sensuality (*Avirati*), mistaken notion (*Bhrānti*), missing the point (*Darśana-alabdha-bhūmikatva*), and instability (*Anavasthitatva*). These exist with mental modifications (*Vṛttis*), and in the absence of this latter they do not exist. These distractions of mind are designated the enemies and the obstacles of Yoga. Pain (*Duḥkha*), despair (*Daurmanasya*), shakiness

(*Aṅgamejayatva*), and inspiration and expiration (*Śvāsa-Praśvāsa*) are the companions of these distractions. They appear in him whose mind is distracted. They do not exist in him whose mind is entranced. Now, these distractions, the antagonists of trance, are to be checked by practice and desirelessness (*Vairāgya*)., (Pys. I. 30-32).

Citta-Vṛttis are mental modifications, and the aim of Yoga is their restraint. The mind is possessed of "three qualities", showing as it does the nature of illumination., activity and inertia. Mental essence manifesting as illumination loves power and objects of sense, when mixed up with disturbing energy (*rajas*) and inertia (*tamas*). The same pierced through inertia approaches vice, ignorance, absence of desirelessness and supineness. The same shining all round with the veil of forgetfullness removed, but affected by a touch of disturbing energy, approaches virtue, knowledge, desirelessness and masterfulness. The same becomes itself when the least impurity of disturbing energy (*rajas*) is removed. It then shows forth only the distinction of nature between the Essence of objective being and the conscious principle (*Puruṣa*), and approaches the state of trance called Dharma-Megha (s.v.) or Cloud of Virtue. This is called the Highest Intellection (*Parama prasaṅkhyānam,* s.v.). The power of consciousness changes not. It goes not from object to object. The objects are shown to it. It is pure and infinite. This phenomenon of the knowledge of the distinct nature of the two is, however, of the nature of the Objective Essence and is the opposite thereof. On this account the mind freed from attachment to that too, restrains even this form of manifestation. In that state it is possessed of residual potencies alone. This is the seedless trance (*Nirvīja Samādhi*). It is called ultra-cognitive because nothing is cognised in the state. This is the twofold Yoga—the restraint of mental modifications. (Pys. I. 2; Ambi. 3-5).

Cittasaṁvit or knowledge of the mind comes by Saṁyama. In the lotus-like cavity, the temple in the city of Brahmā, lives the Intelligence. By Saṁyama with reference to this comes the power of knowing the mind. (Pys. III. 33).

Citriṇī is the name of a Nāḍī situated inside Vajriṇī (which itself is situated inside Suṣumnā). She is lustrous with the lustre of the Fraṇava (Aum) and attainable in Yoga by Yogis. She is subtle as a spider's thread and pierces all the Lotuses (Cakras) which are placed within the backbone, and is pure intelligence (*Śudha bodha-svarūpa*). She is beautiful by reason of these Lotuses which are striving on it. Inside her is the Brahma-nāḍī.which extends from the orifice of the mouth of Hara (Śiva; here Svayambhū Liṅga) to the place beyond where Ādideva (the *Parābindu*) is. Citriṇī is beautiful like a chain of lightning, fine like a (lotus-) fibre, and shines in the mind of the sages. She is extremely subtle; the awakener of pure knowledge; the embodiment of all Bliss, whose true nature is pure Consciousness. The Brahma-dvāra (s.v.) shines in her mouth. This place is the entrance to the region sprinkled by ambrosia, and is called the Knot, as also the mouth of Suṣumnā. (Ṣn. Ver. 2-3).

CH

Chagalāṇḍa is the presiding adept of the Viśuddha Cakra. (Śs. V. SO).

J

Janana is the first of the ten Saṁskāras of the Mantra. See **Mantra-Saṁskāra.**

Japa—That, which from *Manana* (Thinking, reflection) gives *Trāṇa* (liberation from bondage of the-phenomenal world) is called Mantra. That is, with the Japa (repeated utterance or recitation of Mantra according to certain rules) of which a Sādhaka is protected or liberated is called Mantra. With persistent Japa a Sādhaka undoubtedly obtains Siddhis. Withdrawing his mind from worldy objects one perfectly following the meaning of the Mantra should perform its Japa, neither with a fast nor with a slow but with a medium speed. Repeated utterance or recitation of a Mantra is called Japa. Japa is of three kinds, viz. *Mānasa, Upāṁśu* and *Vācika. Mānsa-japa* is that which is inaudible even to the person performing Japa. *Upāṁśu-japa* is that which is audible only to the person performing the Japa. And, *Vācika-japa* is that in which the Mantra is audibly recited. The *Upāṁśu-japa* is ten times and *Mānas-japa* a thousand times more fruitful than Vācika-japa. Japa with a very slow speed produces diseases; and Japa with a very fast speed produces destruction of wealth. Therefore, Japa should be performed in a connected from like the pearls in a garland. A person who is unable to excercise Saṁyam (control) over Manas (Mind), Śiva, Śakti, and Vāyu, cannot obtain Siddhi even if he does Japa for a whole Kalpa (a fabulous period of time). Before the Mantra there is Jatasūtaka (birth defilement) and at the end *Sūta-sūtaka* (death defilement). A Mantra with two *Sūtakas* (defilements) can never provide a Siddhi. Therefore with special service of Guru a Sādhaka should perform Japa thoughtfully. Only the Mantra which is free of the two *Sūtakas* can become fruitful. Therefore, combining the Mantra with Dhruva one should perform its Japa for a hundred and eight times or seven times. Then, again, repeating the same at the end one should do Japa for the attainment of the fruit of *Caturvarga* (four aims of sentient beings). In order to get rid of the two defilements one should perform seven times the Japa of a Mantra preceded and followed by Brahma-bīja. One who is ignorant of the meaning of the Mantra, of the methods of giving life or vitality to the

Mantra (*Mantra-caitanya*), and of the Yoni-Mudrā, cannot attain Siddhi, even by its Japa for a hundred millions of times. The Mantras which do not contain Bījas (seeds) can never be fruitful. A Mantra which has been infused with life or vitality, becomes decidedly fruitful. Without giving life to a Mantra, its Japa only in the form of combination of a few alphabets never gives any Siddhi even though the Japa is performed millions of times or indefinitely. When Japa of a Mantra is performed a hundred thousand times strictly in accordance with that form which is its natural and real characteristics emerging from its pronunciation, then the fruit of that Japa is equal to ten million Japas. This opens the knot of the heart, all the organs become strengthened, tears of joy and a feeling of thrill of hairs comes to the Sādhaka, he receives the orders of the Deity and his voice becomes overwhelmed with joy—there is no doubt about all these (Mys. 64; Also cf. Lys. p. 7 and Dr. II. 12-16 where it is declared as one of the Niyamas; Also cf. Mk. II. 1ff).

Jambudvīpa is the name of the land situated on the right side of Sumeru. Its night and day take their round of existence from the motion of the Sun. This has three northern mountain chains having blue and white peaks. Their length is 2,000 Yojanas Surrounded by these mountains are three continents of 9,000 Yojanas each. They are Ramaṇaka, Hiraṇmaya, and Uttara Kuru. To the south are the three mountain chains, Niṣada, Hemakūta, and Hemasṛṅga, 2,000 Yojanas in extension each. Among these are continents Harivarśa, Kiṁpuruṣa and Bhārata. This Jambudvīpa is 1,00,000 Yojanas in dimension (Pys. III. 25).

Jayāt-Jala-Paṇka-Kanṭakādīṣu-Asaṅga is mastery over water, mud, and thorns etc. Life, which shows itself as the operation of Prāṇa and others, is the manifestation of all the powers of sensation and action. Its action is five-fold. The Prāṇa moves through the mouth and the nose, and manifests itself within the chest. The Samāna manifests up to the navel. Manifesting down to the soles of feet (all over) is the Apāna. Manifesting to the head is Udāna. The Vyāna pervades the whole body in every direction. Of these by mastery over Udāna is secured non-contact with water, mud and thorns. (Pys. III. 38).

Jala-Basti is the first of the two Bastis and is performed in water. Entering the water up to the navel and assuming the posture called Utkaṭāsana (s.v.) one should contract and and dilate the sphinctre-muscle of the anus. It cures Prameha (Urinary disorder), Udāvarta (Disorder of digestion) and Krūra Vāyu (Disorder of Wind). Through its practice the body becomes disease-free, and beautiful as that of the God Cupid. (Ghs. I. 46-47).

Another method :—Squatting in navel-deep water, introduce a six inches long smooth piece of half an inch diameter pipe, open at both ends, half inside the anus. The anus should then be contracted and the water drawn up and then expelled. This washing is called the *Bastikarma.* By its practice colic, enlarged spleen and dropsy arising from the disorders of Vāta (wind), Pitta (bile), and Kapha (phlegm) are all cured, the Indriyas and the mind become clear. It gives glow and tone to the body and increases the appetite. (Hyp. II. 26-28).

Jāti-Jñana or the knowledge of previous life-states comes by bringing the residua] potencies (Saṁskāras) into consciousness. A Yogi brings into consciousness the previous life-states by obtaining direct knowledge of residual potencies. Similarly is obtained the knowledge of the life-states of others by obtaining direct knowledge of their residual potencies. (Pys. III. 18).

1. **Jālandhar-Bandha** is one of the Mudrās in which one has to contract the throat and place the chin on the chest. By this Bandha the sixteen Ādhāras are closed. It is

a success-giving and well-tried Bandha. One who practices it for six months becomes an adept without doubt. (Ghs. III. 12-13; Śs IV. 38-40).

2. Jālandhara-Bandha is one of the Mudrās, Contract the throat and press the chin firmly against the chest. This is called Jālandhara-bandha, the destroyer of old age and death. It stops the opening (hole) of the group of Nāḍīs through which the juice from the sky (from Soma or Candra in the Brain) falls down. It is therefore called Jālandhara-bandha—the destroyer of a host of diseases of the throat. In this bandha, by a perfect contraction of the throat, the nectar does not fall into the fire (the Sūrya situated in the navel), and the air is not disturbed. The two Nāḍīs should be stopped firmly by contracting the throat. This is called the middle circuit or centre (Madhya cakra) and it stops the Sixteen Ādhāras (s. v.), i. e. the vital parts. By drawing up the Mūlasthāna (anus), Uḍḍīyāna-Bandha should be performed. The flow of the air should be directed to the Suṣumnā by closing the Iḍā and the Piṅgalā. The Prāṇa becomes calm and latent by this means, and thus there is not death, old age or disease. This and two others, the Mūlabandha and Uḍḍīyānabandha, are the best of all and have been practised by the masters. Of all the means of success in Haṭha Yoga they are known to the Yogis as the chief ones. The whole of the nectar, which exudes from the Soma (Candra of Moon) possessing divine qualities, is devoured by the Sūrya; and owing to this the body becomes old. To remedy this, the opening of the Sūrya is avoided by excellent means. It is to be learnt by instruction from a Guru; but not by even a million discussions. (Hyp. III. 69-77; Dhyā. 77-78; Yokup. I. 51-53; Yc. 45; Yota. 118; Yośi. I. 109-111; Saṇḍi. I. 7, 11).

Jihvā-Mūla-Dhautī is second of the five Danta-dhautis. The elongation of the tongue destroys old age, death and disease for which the practice of this Dhautī is recommended. One should join together the three fingers known as-the index, the middle and the ring; put them into the throat, rub well and clean the root of the tongue, and by washing it again throw out the phlegm. Having thus washed the tongue, rub is with butter and milk again and again. Then by holding the tip of the tongue with an iron instrument, pull it out slowly and slowly. This should be done twice daily, before sunrise and sunset. By so doing the tongue becomes elongated. (Ghs. I. 29-32).

1. Jīva—Usually the human being is called Jīva, although all embodiments, whether human or not, of the Paramātmā are Jīvas. When the embodied Ātmā possessed by Egoism and the notion that it directs the five organs of action (Karmendriyas), five organs of perception (Jñānen-driyas), the fourfold Antaḥkaiaṇa (Manas, Buddhi, Ahaṁ-kāra and Citta), five vital Airs (Prāṇas etc.), the five elements, Kāma (desire), Karma (action and its results), and Avidyā (illusion), then it is called a Jīva (human being). When these false notions are destroyed, the embodiment is destroyed, and the wearer of the *Māyika* garment attains Nirvāṇa. When the Jīva is absorbed in Brahman there is no longer any Jīva remaining as such. (Itś. p. 31).

2. Jīva—In the Deha (body) there dwelleth the Jīva, all-pervading, adorned with the garland of endless desires and chained to the body by Karmas (actions). The Jīva possessed of many qualities and the agent of all events, enjoys the fruit of his various Karmas amassed in the past lives. The Jīva that has accumulated an excess of good and virtuous actions receives a happy life, and in the world he gets pleasant and good things to enjoy without any trouble. The Jīva that has accumullated an excess of evil never stays in peace— it is not separate from its Karmas. (Śs. II. 38-43; Brah. 14-15).

Jīvana is second of the ten Saṁskāras of a Mantra. See **Mantra Saṁskāra.**

Jñāna is one of the Mudrās (s.v.) used for the worship of Viṣṇu particularly in His Form of Śrī Rāma. The forefinger and thumb of the right hand should be made to touch each other and the rest of the fingers be bent a little. The hand in this position be then placed over the heart. The left hand be placed on the left thigh with palm facing upwards. This is Jñāna Mudrā loved by Śrī Rāmacandra. (Mu. 51-52).

Jñānarūpa-Vighna are the obstacles which arise from knowledge. Sitting in Gomukha posture and practising Dhautī (s. v.), knowledge of the distribution of the Nāḍīs (vessels of human body), learning of Pratyāhāra (s. v.), trying to awaken the Kuṇḍalinī force by moving quickly the belly, entering into the path of the Indriyas (Sense organs). and knowledge of action of the Nāḍīs—all these are the obstacles. That Samādhi (Trance) can be atonce induced by drinking certain new chemical essences and by eating certain kinds of food, is a mistake. Measuring of the heaviness and lightness of the inspired and expired air is an erroneous idea. Brahman is in the body or He is the maker of form, or He has a form, or He has no form, or He is everything—all these consoling doctrines are obstacles. Such notions are impediments in the shape of Jñāna (knowledge). (Śs. V. 5-8).

Jñānaloka, the first of the spheres of Brahmaloka, is one of the seven Bhuvanas. In it live four classes of Gods : the *Brahmapurohiias,* the *Brahmakāyikas,* the *Brahmamahākayikas,* and the *Amaras.* They have power over the elements and the powers of sensation and action. Each live twice as long as the preceding ones. (Pys. III. 25).

Jyotirdhyāna means the contemplation on Light by which the Yogi attains success and sees his Self. This can be performed in two ways : (a) In the Mūlādhāra is Kuṇḍalinī, having the form of a Serpent. The Jīvātmā is there like the flame of a lamp. Contemplate on this flame as the Luminous Brahma. This is the Jyotirdhyāna. (b) In the middle of the two eye-brows, above the Manas, there is a Light consisting of Om. The Yogi should contemplate on this flame. This is another method of contemplation on Light. (Ghs. VI. 15-17; Ambi. 1ff).

Jyotiṣmatī-Darśana-Kriyā—The Jyotiṣmatī is seen at a place which is beyond the seat of the Śaktis of Brahmā, Viṣṇu, and Rudra. When the Prāṇa dissolves in the Manas, then through the acts performed in accordance with the instructions of a Guru one can see the Jyotiṣmatī (the Supreme Light). Perfecting his Dhyāna through this act, a Yogi achieves the highest place.

Performance of twelve Prāṇāyāmas makes a circle of Pratyāhāra; performance of twelve Pratyāhāras makes one Dhāraṇā; performance of twelve Dhāraṇas makes one Dhyāna; performance of one Dhyāna makes one Samādhi. Performing actions in this way one can conquer his mind. In the state of Saṃādhi so achieved one first sees the Supreme Light, and thereafter the Supreme Puruṣa. When this final stage is achieved, one becomes free from the life-cycle. (Lys. p. 64-65).

Jvalanam or Effulgence comes by mastery over Samāna (s. v.). (Pys. III. 39).

T

Taḍāgī-Mudrā—Sitting in Paścimottāna posture make the stomach like a Tank (hollow). This is Taḍāgī (Tank) Mudrā which is the destroyer of decay and death. (Ghs. III. 61).

Tattva-Vicāra is the science of determination of the ascendance of Five Elements (Earth, Water, Fire, Air and Ether), and favourable and unfavourable effects thereby through concentration of the Svaras (See **Svarodaya**).

Tatpada-Darśana-Kriyā—Making the Jīvātma as one piece of an Araṇī (the two pieces of wood used for kindling sacred fire by attrition) and Praṇava the other piece, when one churns them by Dhyāna then he can see the Brahman. The light is situated within the Nāda, and Manas within the light. The place of dissolution of Manas is the seat of Viṣṇu. Obtaining this practice through the favour of his Guru a Yogi achieves Samādhi. (Lys. p. 68).

Tanu is Tenuity. The afflictions become tenuous on being cut down by habituations to contraries. (Pys. II. 4).

Tanu-Mānasā is the third of the seven prefaces for obtaining True Knowledge. Through practice of Concentration (Dhyāna, s.v.) and worship one attains mental one-pointed-ness. The abillity to understand the subtle things which is achieved through this mental one-pointedness is called Tanu-mānasā. (Ve. 190-192; Varā. IV. 2, 1-17). See **Sapta-Jñāna-Bhumikā.**

Tapa or Purificatory action is one of the Niyamas. It consists in the endurance of the pairs of opposites (*Dvandas*). The pairs of opposites are such as the desire to. eat and the desire to drink, heat and cold, standing and sitting, absence of speech (*Kāṣṭha Maun*) and the absence of facial indications (*Ākāra Maun*). It also includes such vows as the fasts of Cāndrāyaṇa and Santāpana, etc., so far as necessary (Pys. II. 32). Purificatory as they are being done, they destory the dirt of the veil of impurity. By the destruction of the dirt of this veil, come the attainments of physical body—Aṇimā and others. So also the attainments of the senses, clairaudience and thought reading from a distance, etc. (Pys. II. 43).

The purificatory action is an essential part of Kriyā Yoga (Yoga of Action). Impurity is variegated by the external indwelling of the aroma of actions and afflictions and is ever in contact with the network of enjoyables. It cannot be dispersed without purificatory action. This is considered an action worthy of performance, as it purifies the mind when not impeded. (Pys. II. 1; Lys. p. 6; Dr. II. 2-3).

Tapoloka, the second sphere of Brahmaloka, is one of the seven Bhuvanas. Here live three classes of Gods : the *Abhāsvaras*, the *Mahābhāsvaras*, and the *Satyamahāsvaras*. They have power over the source of Elements and the Tanmātrās. Each live twice as long as the preceding ones. (Pys.III. 25).

Tarjanī is one of the Mudrās (s.v.). Pressing the fore and middle fingers one should bind a fist by the left hand. The fisted right hand should then be hardened and its fore finger point forward. This is Tarjanī Mudrā. (Mu. 144).

Tarpaṇa means satiating, refreshing, specially the Gods and deceased persons by presenting to them libations of water. As the deities are soon pleased by Tarpaṇa therefore it (*Tarpaṇa* : It is eighth of the ten Saṁskāras of a Mantra. See **Mantra Saṁskāras**. Tarpaṇa is derived from the root '*Tṛp*', meaning to Satiate), has been so named. In accordance with the objects of desire and desirelessness, the Tarpaṇa is of two kinds. In case of Tarpaṇa for the fulfilment of desired objects, the materials used for Tarpaṇa have been variously specified. Tarpaṇa is an important part of Mantra Yoga. After the Iṣṭa Tarpaṇa (Tarpaṇa of the worshipped Deity) it has been specified to perform Ṛṣitarpaṇa, Tarpaṇa of other Deites, and Pitṛ-tarpaṇa. The speciality of Tarpaṇa is that when properly performed there remains no necessity of performing Deva-yajña, Bhūta-yajña, and Pitṛ-yajña. If one wants to please his worshipped Deity soon, then he should perform Tarpaṇa properly everyday. By performing Tarpaṇa with honey all the desires are fulfilled, the Mantras become efficacious, and all the great sins are destroyed. By performing Tarpaṇa for one month with Camphor mixed with water, one, after captivating all the kings, lives all his life in comfort. By performing Tarpaṇa with Ghee (clarified butter) one gets a complete life-span. In order to remain in a disease-free state it is proper to perform Tarpaṇa with milk. One who always performs Tarpaṇa with Agaru-(*Amyris Agallocha*) mixed water, always gets perfect comfort. All the desired objectives are achieved by Tarpaṇa with water mixed with coconut-water. One who performs Tarpaṇa with water mixed with Marica (*Strvchnos Potatorum*) destroys all his enemies. By performing Tarpaṇa only with warm water the enemy is either ruined or is seized by fever. 'If one wants to remove the troubles of his enemy then he should subside those troubles by Tarpaṇa with milk. If a Sādhaka, after performing Tarpaṇa and a hundred Japa of the Mantra and putting a Tilaka of Rocana (a yellow pigment) on his forehead, sees anyone then that person becomes a salve of the Sādhaka. (Mys. 54).

Tāḍana is third of the ten Saṁskāras of a Mantra. See **Mantra-Saṁskāra.**

Tāpa originates out of change, anxiety, and habituation, and also by reason of the contrariety of the functioning of the "Qualities".

The feeling of pleasure depending upon the enjoyment of intelligent and non-intelligent objects is in the case of everyone followed by attachment. Here the vehicle of actions is born out of attachment. Further, inasmuch as there is aversion to the causes of pain and also delusion, there exists also the vehicle of actions brought about by aversion and delusion.

And so it has been said : "Enjoyment is not possible without giving pain to beings". There is also the physical vehicle of actions caused by giving pain to others.

It has been said that the pleasure of enjoyment is Nescience. The calming down of the powers of action, sensation and thought, which come in consequence of the satisfaction derived from enjoyment of their objects is pleasure. The activity in consequence of want of satisfaction is pain.

Further, it is not possible to make the powers of action, etc., free from desire by the frequent repetition of enjoyments, because attachment increases in consequence of the repetition of enjoyments and so also does the dexterity of the powers. The repetition of enjoyment is, therefore, no cause of pleasure. Whoever, desiring pleasure enjoys certain objects and thus becomes addicted to them, in consequence and having become addicted thus becomes entangled in the morass of pain, is like one who being afraid of the bite of a scorpion is bitten by a serpent.

This is the pain of change. In the state of pleasure even, it produces a contrary effect, and thus afflicts a Yogi alone.

Well, what is the painfulness of anxiety? The feeling of pain in depending upon intelligent and non-intelligent objects is in the case of everyone followed by aversion. Here the vehicle of action is born but of aversion. Whoever desires objects of pleasure, reacts with his mind, body and speech and thereby favours some and disfavours others. He thus is a vehicle of actions brought about by avarice and delusion. This is termed the painfulness of consequent suffering (Tāpa).

What again is the painfulness of habituation? By the enjoyment of pleasure comes into being the vehicle of the potency of pleasure. By the feeling of pain comes the vehicle of the potency of pain. By thus experiencing the fruition of actions in the shape of pleasures and pains, the vehicle of actions grows.

This is the eternal stream of painfulness which thus flowing-on frightens a Yogi. The Yogi then seeing himself and the world of living beings thus surrounded by the eternal flow of pain, turns for refuge to right knowledge, the cause of the destruction of all pains. Here, however, the individuality of the remover is not to be considered the pain to be avoided; nor is to be considered as an object of desire to be aimed at. In the case of avoidability, the theory of their destructibility could come in. In the case of its being considered an object of desire to be aimed at, the theory of its being the effect of some preceding cause would come in. When both these positions have been given up, the theory of eternal immutability only remains. This is the Right knowledge. (Pys. II. 15).

The Haṭha Yoga Pradīpikā gives three kinds of Tāpas : Ādhyātmika, Ādhidaivika, and Ādhibhautīka. Ādhyātmika, again, is of two kinds : Bodily and Mental. The Ādhidaivika Tāpas are those sufferings that are caused by planetary influences, and the Ādhibhautika are those caused by tigers, serpents, etc. (Hyp. I. 10).

Tāraka is a Mudrā which enables one to cross the ocean of existence. With steady calm mind and half closed eyes fixed on the tip of the nose, stopping the Iḍā and the Piṅgalā without blinking, he should see the light which is all, the seed, the entire brilliant great Tattva, approaching Him, who is the great object. One should not meditate on the Liṅga (i.e. Ātmā), in the day (i.e. while Sūrya or Piṅgalā is working) or at night (when Candra or Iḍā is working), but should always contemplate after restraining both. (Hyp. IV. 39-41; Ad. 1ff; 8ff).

Tāraka-Brahma is that Supreme Brahman who resides on the fore-head between the two eye-brows. One who meditates on it is redeemed from all his sins and gets final emancipation. (Maṇḍ. I. 2, 4).

Tārāvyūha-Jñāna is the knowledge of the starry systems which comes by Saṁyama with reference to the Pole Star. (Pys. III. 26-27).

Tithi-Nirṇaya is determination of days of a fortnight of the lunar month suitable for the adoption of a Mantra. Result of adoption of a Mantra on *Pratipadā* (1) is destruction of knowledge; on *Dvitīyā* (2) increase in knowledge; on *Tritīyā* (3) Purity; on *Caturthī* (4) destruction of wealth; on *Pañcamī* (5) increase of intellect; on *Ṣaṣṭhī* (6) decay of knowledge; on *Saptamī* (7) comfort; on *Aṣṭamī* (8) destruction of intelligence; on *Navamī* (9) bodily decay; on *Daśamī* (10) regal fortune; on *Ekādaśī* (11) piousness; on *Dvādaśī* (12) fulfilment of all the desired actions; on *Trayodaśī* (13) poverty; and on *Caturdaśī* (14) next birth in the animal world. There is loss of the desired work when initiation is received on the last day of the month and enhancement of Dharma when it is received on the last day of the first fortnight. In the adoption of a Mantra days on which study of the Vedas is prohibited should also be avoided. Days of a thunderous evening, of an earthquake, of the fall of a meteorite, etc., are such when study of Vedas is prohibited,. and therefore such days should be rejected for the adoption of a Mantra also. (Mys. 13).

Turyagā, also called Turīya, is the seventh and the highest preface for obtaining True Knowledge. When absorbed in meditation upon Brahman, there is complete absence of desire for anything then one achieves this highest and the seventh form of True Knowledge. (Ve. 190-192; Varā IV. 2, 1-17). Sec also **Sapta-Jñāna-Bhūmikā.**

Trāṭaka is fifth of the Ṣaṭkarmas or Six practices meant for the Śodhana of the body. It is performed by gazing at any small object, without winking until tears begin to flow. By practising this Yoga Śāmbhavī Siddhis are obtained, and certainly all diseases of the eye are distroyed and Clairvoyance is induced. (Ghs. I. 53-54; Hyp. II. 31-32).

Trikhaṇḍā is one of the Mudrās (s.v.). Placing both the hands on the back crosswise the thumbs be joined equally. The ring fingers be extended inside and fore fingers bent. Little fingers be joined at their own places. This is Trikhaṇḍā Mudrā exhibited at the time of invocation of the Tripurā Devī. (Mu. 121-122).

Tridaṇḍī is that order of Sannyāsīs who carry in their right hand three long staves tied together so as to form one. The staves are meant to present Vāgdaṇḍa or control of speech; Kāyadaṇḍa or control of bodily desires, and Manodaṇḍa or control of mind by Prāṇāyāma (s.v.). (Parama. 3). See **Daṇḍa.**

Triśūla is one of the Mudrās used in the worship of Lord Śiva. Binding the little fingers with the thumbs the rest of the three fingers be straightened. This is Triśūla Mudrā. (Mu. 71).

Traipura—See Kāmarūpa.

Trailokyamohinī is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Bind fists with both hands; join both the fists and then raise both the thumbs while they should remain touching each other. This is Trailokyamohinī Mudrā. (Mu. 65).

D

Dakṣiṇācāra—See Ācāra.

Daṇḍa means a staff. It is a symbol of authority and punishment. It is given to a twiceborn at the time of investiture with the sacred thread, signifying his admission into the order of Brahmacārīs (student-life).

Daṇḍa is also received from the hands of the Guru at the time of one's taking Sannyāsa, not only to ward off physical dangers, but as a symbol to constantly remind the bearer of the duties and responsibilities of his exalted position. Among the various orders of Sannyāsīs there are Eka-daṇḍīs (s.v.) and Tri-daṇḍīs (s.v.).

It is conceived as a Daṇḍa because it kills the deadly animals of attachment, hate, etc., which are the offsprings of duality or diversity. (Parama. 3).

Daṇḍadhautī is first of the three Hrd-dhautīs. To practice this, one should either take a Plantain stalk or a stalk of Turmeric (Haridrā) or a stalk of Cane, and thrust it slowly into the oesophagus and then draw it out slowly. By this process all the phlegm, bile, and other impurities are expelled out of the mouth. This Dhautī cures every kind of heart disease. (Ghs. I. 38-39).

Danta is one of the Mudrās used in the worship of Lord Gaṇeśa. Bind fists of both hands and then raise the middle fingers straight. This has been called the Danta Mudrā by persons versed in Āgamas. (Mu. 79).

Danta-Dhautī or Teeth purification is second of the four kinds of Dhautīs. Danta-dhautī itself is of five kinds : (i) Danta-mūla (purification of the teeth); (ii) Jihvāmula (purification of the root of the tongue); (iii) and (iv) Karṇa-randhra (purification of the two holes of the ear); and (v) Kapāla Randhra (purification of the frontal sinuses). (Ghs. I. 26).

Danta-Mūla Dhautī is the first of the five kinds of Danta Dhautīs. To practice this one should rub the teeth with Catcchu-powder or pure earth so long as dental impurities are not removed. It should be practised daily in the mornings. (Ghs. I, 27-28).

Damaru is one of the Mudrās loved by Lord Śiva. Bind slightly the fist and then raise the middle fingers a little. The right should then be raised up to the ear. This is called Damaru Mudrā which clestrovs all obstacles. (Mu. 77-78).

Dayā is Kindness towards all beings. (Lys. p. 4; Dr. I. 14).

Darśana-Alabdha-Bhūmikatva or missing the point is the non-attainment of the state of Trance. (Pys. I. 30).

Daśa-Upacāras—SeeUpacāra.

Dākinī is the presiding Goddess of the Svayambhūliṅga in Mūlādhāra lotus. (Śs. V. 64). Her four arms ṣhine with beauty and her eyes are brilliant red. She is resplendent like the lustre of many Suns rising at one and the same time. She is the carrier of the revelation of the ever pure Intelligence. She enables the Yogi to acquire knowledge of the Tattvas (Tattva-jñāna). (Ṣn. Ver. 7).

Dāna is Charity. It is one of the Niyamas of Lava Yoga which should be practised by every Yogi. (Lys. p. 6; Dr. II. 7).

Dānava-Dhūmaketu is one of the Mudrās (s.v.). Place boṭh palms facing downwards one on the other. The little and middle fingerṣ should be entwined with each other. Both the ring fingers should be joined with each other. Keep both the fore fingers separate. Now with the thumbs and ring fingers of both hands tightly bind the rest of the fingers ṣo that they touch at their tips. This is Dānava-Dhūmaketu Mudrā. (Mu. 113-114).

Dik-Suddhi, is the purification of the Quarters. Sitting with his face towards East or North, one should perform the Japa properly, and in the night sitting with face towards North always perform rites of the Devatā. Through Dik-śuddhi a Sādhaka obtains Siddhi in his Sādhanā. Therefore a careful Yogi should always observe Dik-śuddhi. (Mys. 34).

Divya-Deśa means Divine Place. Just as milk pervading the entire body of a cow comes out only through her udders, so also the Supreme Ātmā, though all-pervasive, develops only in the Divya-deśas (Divine Places). Tantras enumerate sixteen Divya Deśas, viz. Vahni, Ambu, Liṇga, Sthaṇḍila, Kuṇḍya, Paṭa,. Maṇḍala, Viśikha, Nityayantra, Bhāva-yantra, Pīṭha, Vigraha, Vibhūti, Nābhi, Hṛdaya, and Mūrdhā. A Sādhaka is instructed to worship in any of these Divya-deśas according to his qualifications. All these are extremely helpful in obtaining Yoga-siddhis. With the help of Dhāraṇā the Iṣṭa-devatā manifests in the Divya-deśas. Divya-deśa-sevana is extermely beneficial in Mantra Yoga. Detailed descriptions and kinds of Divya-deśas have been variously giver, in the Vedas and Tantras. It is proper to start worship only after first invocating the Deity in earthen (etc.) Idols. But invocation and discharge is not needed in case of a consecrated Idol, in Agni purified with rituals and in water. (Mys. 47).

Divya-Bhāva—See Bhāva.

Divya-Śrotram or higher power of hearing comes by Saṁyama over the relation between Ākāśa and the power of hearing because in Ākāśa abide all powers of hearing and all sounds. (Pys. III. 40).

Dīkṣā or Initation is the giving of a Mantra by the Guru to his Śiṣya for worship. Dīkṣā is the root of all Japa; it is also the root of austerity. Initiation received from a Siddha Guru is the fulfiller of all actions. Those who perform the actions of

Japa and worship without Initiation their such actions remain fruitless like a seed sown on stone. No action performed by an Initiationless person ever succeeds; nor he himself ever attains beatitude. Therefore, inspite of all efforts, it is proper to obtain Initiation from a Sadguru. (Mys. 5).

Description of Dīkṣā—Before imparting Initiation one should consider the Kulākula-cakra,Nāma-cakra,Rāśi-cakra, Nakṣatra-cakra, Akathaha-cakra and Akaḍama-cakra (or what is called the cakra for the extraction of the Mantra). For the extrication of Nirguṇa Mantras (for Sādhaka aspiring to attain emancipation) no other cakra is to be considered. Consideration of Ṛṇi-Dhanī cakra is not necessary for him. (this Ṛṇi-Dhanī cakra should be considered for those Sādhakas who want benefactions connected with worldly life).

A day prior to Initiation, Guru versed in the Mantra, should call the Śiṣya, seat him on a mat of Kuśa grass, and then with the sleep-mantra tie his crown-lock (Śikhā). The Śiṣya, fasting and observing sexual continence, should repeat the Mantra thrice before sleep, and contemplating upon the feet of the Guru should then retire to rest. The Mantra reads thus :

Namo Jaya trinetrāya piṅgalāya mahātmne
Rāmāya Viśvarūpāya svapnādhipataya namaḥ;
Svapne kathaya me tathyam sarvakāryeṣvaśeṣataḥ
Kriyāsiddhim vidhāsyāmitvatprasādānmaheśvara.

The Śiṣya should repeat this Mantra before retiring to rest. Next morning after rising he should appear before the Guru; obtaining his permission should describe the objects seen in dream, and seek their auspicious-inauspicious significance from him.

If the Śiṣya sees in dream a girl, an umbrella, a chariot, a lamp, a palace, a lotus flower, a river, an elephant, a ram, garland, sea, a flowering tree, mountain, horse, sacred flesh, wine, and spiritous liquor, then it is proper to think that the Mantra would be efficacious. Living in the company of the Guru a merited Brāhmaṇa in one year, a Kṣatriya in two years, a Vaiśya in three years, and a Śūdra in four years qualifies himself to become a Śiṣya. However, the Guru is omnipotent and Godlike. Therefore, he can impart instructions whenever he likes and without any consideration of time and place. If, fortunately an aspirant comes across an emancipated person, he should immediately seek Initiation. Consideration of time and place is not necessary on such an occasion. (For the determination of Time and Place of Initiation see Māsa Nirṇaya, Vāra Nirṇaya, Tithi Nirṇaya, Nakṣatra Nirṇaya, Yoga Nirṇaya, Karaṇa Nirṇaya, Lagna Nirṇaya, Pakṣa Nirṇaya, Sthāna Nirṇaya. and the Mantra-Nirṇaya. Also see various Cakras referred to herein). (Mys. 10 et. seq.; Śt. III. 1 etc seq; IV. 1 et. seq; Tk. Dīkṣāvidhānam; Mk.II. 138ff; Jñā. VI. 1ff).

Dīkṣā-Prakāra means kinds of Dīkṣā or Initiation. The first is Āṇavī which is the ordinary mode where the Guru communicates to his disciple a Mantra which the latter is called upon to regularly repeat and meditate. Here the Guru also instructs the disciple in the ways of worship, posture and meditation.

The second is Śākta which is much higher and is imparted by perfected Souls who by their own power can instil higher spiritual consciousness in the disciple without his having had to go through any external mode of worship to attain it.

The third and the highest is Śāmbhavī in which the great Teachers of humanity, whose mercy knows no reason, raise the disciple at once to the highest stage of Realization. (Tejo. 1ff.).

Dipana is the ninth of the ten Saṁskāras of a Mantra. See **Mantra-Saṁskāra.**

Duḥkha or Pain comes either from one's self or from external terrestrial objects, or from the powers of nature. Pain is that affected by which people try to do away with it. (Pys. I. 31), By reason of the pains of change (Pariṇāma), anxiety (*Tāpa*), and habituation (Saṁskāra) and by reason of the contrariety of the functioning of the qualities (*Guṇa-vṛtti-virodhāt*), all indeed is pain to the discriminating. The seed out of which this large heap of pains grows is Nescience, and for that the means of destruction is right knowledge. The pain which has passed away has been spent up by experience. It cannot, therefore, fall within the sphere of the avoidable. And that which is present, is being experienced at the time of its existence; it cannot, therefore, be considered as the avoidable with reference to the future moment of time. Hence that pain alone which has not yet been experienced, troubles the Yogi who is sensitive as the eye-ball; it does not trouble any other knower. Hence that alone is the avoidable pain. (Pys. II. 15-17).

Durgā is one of the Mudrās used in the worship of Goddess Śakti. Bind fists by both hands, place the right fist on the left, and then touch them with the head. This is the Durgā Mudrā. (Mu. 88).

Dṛḍhatā or strength or firmess is attained by the practice of Āsanas.

Dṛṣya, the knowable or the object-of-sight is of the nature of illumination (*Prakāśa*), activity (*Kriyā*), and inertia (*Sthiti*). It consists of the elements and the powers of sensation, action, and thought. Its objects are emancipation and experience. The quality of essentiality (*Sattva*) is of the nature of illumination. Energy (*Rajas*) is of the nature of activity. Inertia (*Tamas*) is of the nature of inactivity. These "Qualities" are capable of being coloured more or less by proximity to one another. They are ever-evolving. They have the characteristics of conjunction and separation. They manifest forms by each lending support to the others by proximity. None of these loses its distinct power into those of the others, even though each may exist as the principal factor of a phenomenon with the others as subsidiary thereto. They take to the lines of different manifestations of power in objects of the same or of different classes. When any one of them is the principal factor of any phenomenon, the others show their presence in close contact. Their existence as subsidiary energies of the principal factor is inferred by their distinct and independent functioning, even though it be as subsidiary qualities. Their powers come into manifestation by virtue of the objects of the Puruṣa having to be fulfilled. They bring about the fulfilment by mere proximity, acting in the same way as loadstone. They follow along the line of the manifestation of one of them independently of any disposing cause. They are called by the name of Pradhāna (Primordial Matter). This is styled the knowable. This knowable consists of the elements and the powers of action, sensation and thought. It evolves as the elements, the subtle and the gross (*Pṛthivī*), etc. Similarly does it evolve as the powers of sensation, action and thought, the subtle and gross auditory and other powers. And this evolution is not purposeless, beginning as it does with a set purpose before it. The object of the "Knowable" is of course the fulfilment of the objects of the Puruṣa, experience and emancipation. Of these experience consists in obtaining the knowledge of the nature of the desirable and undesirable phenomena of the qualities; which knowledge, however, does not recognise them as only the modifications of the qualities. Emancipation is the ascertainment of the nature of the enjoyer, the Puruṣa. Beyond the knowledge of these two there is no wisdom. (Pys. II. 18).

Dṛṣṭimātra or Consciousness Only means that the Draṣṭā

(Knower, Seer) is nothing other than the power of becoming conscious, that is to say, he is not touched by the qualities (Guṇas). This Puruṣa cognises the will-to-be (*Buddhi*). He is not quite similar because the will-to-be having for its sphere of action objects known and not yet known, is of course changeful. The changefulness is shown by its objects such as the cow and the jar, etc., being both known and unknown. The fact, however, that the sphere of consciousness is always *the known*, renders it plain that consciousness is not changeful, because it never happens that the will-to-be becomes the sphere of consciousness both when it takes in some notion and when it does not. Hence it is proved that the known is always the sphere of the Puruṣa who is always unchangeable. Further the will-to-be exists to fulfil another's object, bringing as it does more than one phenomena together into itself for the purpose of presenting them to the Puruṣa. The Puruṣa, however, has his own object before it and is the seer of the qualities by proximity. For these reasons he is not similar.

Well then let him be dissimilar. But this is also not the case. Even though pure, he sees the ideas after they have come into the mind. Inasmuch as the Puruṣa cognises the ideas as the will-to-be seized of consciousness is transformed into them, he appears by the act of cognition to be as it were the very self of the will-to-be, although in reality he is not so. In connection with a changeful object it looks as it were being transferred to every object and imitate its modifications. And when that modification of the will-to-be assumes the form of consciousness by which it is coloured, it imitates it and looks as if it were a manifestation of consciousness unqualified by modifications of the will-to-be. Hence it is not quite dissimilar to the will-to-be. (Pys. II. 20).

Deha—In this Deha (body) the Mount Meru, i.e. the Vertebral Column, is surrounded by Seven Islands. There are rivers, seas, mountains, fields and lords of the fields too. There are in it seers; all the stars and planets as well. There are sacred pilgrimages, shrines, and presiding dieties of the shrines. The Sun, the Moon, agents of creation and destruction, also move in it. Ether, air, fire, water, and earth are also here. All the beings that exist in the three worlds are also to be found in the body. Surrounding; the Meru they are engaged in their respective functions. But ordinarily men do not know it. He who knows all this is a Yogi. In this body, which is called Brahmāṇḍa (Microcosm, literally the mundane egg), there is the nectar-rayed Moon in its proper place on the top of the spinal cord with eight Kalās. This has its face downwards and rains nectar day and night. The ambrosia further sub-divides itself into two subtle parts. One of these, through the channel named Iḍā, goes over the body to nourish it. This milk-rayed Moon is on the left side. The other ray, brilliant as the purest milk fountain of great joy, enters through the middle path called Suṣumnā, into the spinal cord in order to create this Moon. At the bottom of the Meru there is the Sun having twelve Kalās. In the right side path, Piṅgalā, the lord of creatures, carries the fluid through its rays upwards. It certainly swallows the vital secretions and ray-exuded nectar. Together with the atmosphere, the Sun moves through the whole body. This right-side vessel, which is Piṅgalā, is another form of the Sun and is the giver of Nirvāṇa. The Lord of creation and destruction (the Sun) moves in this vessel through auspicious ecliptical signs. (Śs. II. 1-12; Dr. IV. 1-4). See **Nādīs** also.

The Gp. locates Six Cakras (Ṣaṭcakras), sixteen Ādhāras (Śoḍaśādhāras), two aims (Lakṣyas) and five Ākāśas (Vyomapañcaka) in the body and emphasizes their knowledge for a Yogi. (Gp. I. 13 et. seq.) The body has Nine gates (*Navadvāra*) and Five presiding deities (*Pañcādhidaivatam*).

Daurmanasya or despair is a condition of the mind consequent upon the non-fulfilment of some desires. (Pys. I. 31).

Draṣṭā or Puruṣa or Self or Knower is consciousness only; even though pure, he cognises ideas by imitation. (Pys II. 19). See also **Puruṣa.**

Dviranda is the presiding adept of the Svayambhū Liṅga. (Śs. V. 64).

Dveśa or aversion is the sequential repulsion from pain. The repulsion, the anxiety, the wish for removal and the anger at pain and the means thereof, which stick in the mind in consequence of the feeling of pain, in the case of him who has felt the pain, proceded by a remembrance of the pain, is aversion. (Pys. II. 8).

DH

Dhanur-Āsana is the Bow posture. Spreading the legs on the ground straight like a stick, catching hold of the toes of the feet with the hands, and making the body bent like a bow, one can achieve this posture. (See fig. 11) (Ghs. II. 18; Hyp. I. 27; Tri. 43).

Dharma means characteristic of a characterised object (*dharmī*). The characteristic is the very being itself of the characterised; and it is the change of the characterised alone that is detailed by means of the characteristic. It is only the characteristic present in the characterised object that changes states in the past, the present, and the future, the substance is not changed. Thus, when a vessel of gold is broken to be made into something else, it is only the condition that changes, not the gold. The characteristics of an object may be either latent, rising or unpredicable. The latent are those that have been in operation and ceased. The rising characte ristics are those that are in operation. They are immediate postcedents of the yet unmanifested secondary quality. Those that have passed are the postcedents of the present ones. Why are not the present ones the immediate consequents of the past? On account of the absence of the relation of antecedence and precedence between the two. As the relation of antecedence and precedence exists between the present and the future, not so between it and the past. It is not therefore, the immediate antecedent of the past. For this reason it is only the yet unmanifested that is the antecedent of the present. What then are unpredicable? All are of the nature of all. With regard to this it has been said : "The variety of all forms of juice etc. due to the changes of earth and water, is seen in stationary objects. So also of the stationary in the self-moving and of the self-moving in the stationary. Thus all is of the nature of all without the destruction of species. This is subject to the limitation of time, space, form and disposing cause. Their natures certainly do not manifest simultaneously. (Pyṣ. III. 13-14).

Dharma-Megha-Samādhi is the Trance (*Samādhi*) known as Cloud of Virtue (*Dharma-megha*). When one has no interest left in the Highest-Intellection, i.e. desires nothing even from that, then unattached even to that, he has discriminative knowledge ever present, and thus by destruction of the seed power of potencies, other thoughts are not born. Then does he attain the trance known as Cloud-of-Virtue. By the attainment thereof, the affliction of Nescience (*Avidyā*) etc. are removed, even to the very root. And the good and bad' vehicles of action are utterly uprooted. On the afflictions and the actions being removed, the wise man becomes free even while alive (*jīvanamukta*), because unreal cognitions are the cause of existence. No one being free from the afflictions of Unreal Cognitions is seen being born by anybody anywhere. (Pys. IV. 29-30).

Dharmarūpa-Vighnas are the impediments which arise from ritualistic religion. The following are obstacles which *Dharma* interposes. Ablutions, worship of deities, observing the sacred days of the moon, fire-sacrifice, hankering after Mokṣa, vows and penances, fasts, religious observances, silence, the ascetic practices, contemplation and the object of contemplation, Mantras, alms-giving, world-wide fame, excavating and endowing of tanks, wells, ponds, convents and groves; sacrifices, vows of starvation, Cāndrāyaṇa and pilgrimages. (Śs. V. 4).

Dharmī is the object characterised. The 'characterised object' is that constant nature thereof which remains common to all the manifested and unmanifested characteristics and which is the substratum of both the generic and the specific. (Pys. III. 14).

1. Dhāraṇā or Concentration is the sixth of the Yogāṅgas. It is steadfastness of the mind. Concentration means the mind becoming fast on such places as the sphere of the navel, the lotus of the heart, the light in the brain, the forepart of the nose, the forepart of the tongue, and such like parts of the body; or by means of the modifications only in any other external object only. (Pys. III. 1; Am. 15; Kṣu. 11. ff.; Tejo. I. 35; Dr. VIII. 1-9; Maṇḍ. I. 1, 8; Yota. 69-71).

Dhāraṇā or concentration is five-fold. Through its practice command over the five Elements (earth, water, fire, air and *ākāśa*) is obtained and fear of injuries from anyone of them is removed. The Dhāraṇā should be practiced thus : Five *ghaṭis* ($2\frac{1}{2}$ hours) in the Ādhāra lotus (Mūlādhāra); five *ghaṭis* in the seat of the Liṅga (Svādhiṣṭhāna); five *ghaṭis* in the region above it (in the navel, Maṇipūra) and the same in the heart (Anāhata); five *ghaṭis* in the throat (Viśuddha) and lastly for five *ghaṭis* in the space between the two eyebrows

(Ājñā-pura). By this practice the elements cease to cause any harm to the Yogi, and he never dies through hundreds of cycles of the great Brahmā. (Śs. III. 63-65; Yota. 72-80; Śāṇḍi. I. 9, 1).

2. Dhāraṇā or Concentration is enumerated as one of its Yogāṅgas by Laya. Yoga also Reaching the inner world, when a Yogi fixes his Antaḥkaraṇa on any of the qualities of any one of the Elements then it is called Dḥāraṇā. After subjugating the Five Elements with the help of Mudrās a Sādhaka through the instruction of his Guru can conquer his Inner world by Dhāraṇā.

Earth, Fire, Water, Air and Ether being the Five Elements Dhāraṇā is also considered to be of five kinds. From foot to the thighs is the seat of Earth; from thighs to anus is the seat of Water; from anus to heart is the seat of Fire; from heart to the eye-browṣ is the seat of Air, and from the eye-brows to the Brahma-randhra is the seat of Ether. Good Yogis in this manner try to practice Dhāraṇā of the Five Elements. And when the Dhāraṇā of the Five Elements is perfected a Yogi achieves Immortality. (Lys. p. 41-43).

3. Dhāraṇā means Concentration. With the differentiation of External and Internal, Dhāraṇā is of two kinds. Dhāraṇā is of extreme help in Mantra Yoga. Through Concentration of mind on external objects one attains the *Bahirdhāraṇā* (External Concentration), and through concentration of mind upon subtle-most objects of innermost world, one attains *Antardhāraṇā* (Internal Concentration). The perfect accomplishment of *Dhāraṇā* originates fṛom faịth and Yoga. (Mys. 44).

Dhāraṅādhikāra means the right of Dhāraṇā. By a perfect accomplishment of Dhāraṇā a Yogi can achieve Mantra-siddhi and Dhyāṅa-siddhi (accomplishments of

Meditation). Bhaktī, Ācāra, Prāṇa-Saṁyama (control of vital breaths), Japa-siddhi, Devatā-sānnidhya (proximity of the Deity), manifestation of divine power in Divyadeśa, etc., and the vision of Iṣṭa-devatā are all obtainable only through the perfect accomplishment of Dhāraṇā. There are various gross and subtle practices for the accomplishment of Dhāraṇā which should be properly learnt from the Guru. (Mys. 45).

Dhṛti is one of Yamas of Laya Yoga and means Steadfastness One should remain firm and steady in all conditions of pain and pleasure. (Lys. p. 4; Dr. I. 17-18).

1. **Dhenu** is one of the Mudrās (s.v.). Place the fingers of the right hand on the fingers of the left hand. The right forefinger should then be placed on the central point of the middle finger. The left fore-finger should be placed on the right middle finger; the left ring-finger be united with the right little finger and the right ring-finger with the left little finger. All the fingers so placed and fixed be turned downwards. This is Dhenu Mudrā. Wise Sādhakas perform the Amṛtīkaraṇa rite in this manner (i.e. pronouncing the Amṛta Bīja Vaṁ and exhibiting the Dhenu Mudrā). (Mu. 30-31).

2. **Dhenu** is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Join the middle finger of the left hand with the fore finger of the right hand. Join the ring finger of the left hand with the little finger of the right hand. Press the so joined ring and little fingers with the thumb and touch both the shoulders with them. This is Dhenu Mudrā. (Mu. 62-63).

Dhairya or Steadiness is produced by Pratyāhāra which is restraint of senses, the freeing of mind from all distractions and keeping it under control of Ātmā. (See **Pratyāhāra**).

Dhautī, is one of the Ṣaṭkarmas or six practices meant for Śodhana or purification of the body. Dhautīs clear away the impurities of the body and are of four kinds : (i) Antar-dhautī (Internal washing); (ii) Dantadhautī (Cleaning the teeth); (iii) Hṛd-dhautī (Cleaning the heart); and (iv) Mūla-śodhana (Cleaning the Rectum). (Ghs. I. 13; Hyp. II. 24-25; Gp. II. 1-2).

1. Dhyāna or Meditation is the seventh of the Yogāṅgas. It is the state of continuance, i.e. the unchanging flow of the mental effort to understand the object of meditation, untouched by any other effort of understanding. (Pys. III. 2; Kṣu. 12ff.;Tejo. I. 36; Maṇḍ. I. 1, 9).

2. Dhyāna—The Dhyānas of Mantrayoga have originated from spiritual feelings. In accordance with the competence for the worship of the five Deities the procedures for concentration of Mantrayoga have been laid down for the various Sādhakas on the basis of ideals of roaming deep into the wonderful and blissful kingdom of feelings beyond senses and the aggregate of various spiritual dispositions. The sages adept in the essence of Self-knowledge have described its various forms in the Vedas and Puraṇas for the benefit of the Mantra Yogis. Although being numerous, yet all these Dhyānas (forms of concentrations) are divided according to the worship of the five Deities into five categories. All the Dhyānas, however, being of non-misleading disposition, are bestowers of Samādhi. (Mys. 77).

3. Dayāna or Meditation has been included as one of the Yogāṅgas in the Laya Yoga also. Perfection of the objective through the help of visulisations is called Dhyāna. Different Yogas describe different kinds of Dhyānas. For example, the Mantra Yoga prescribes Gross-Idol Dhyāna and the Haṭha

Yoga prescribes Jyotirdhyāna (Dhyāna of the Divine Flame). The Dhyāna prescribed by the Sages for Laya-Yoga is called Sūkṣmadhyāna (Subtle Dhyāna) or Bindu Dhyāna. Both the Śakti-cālinī and Yoni Mudrās are helpful in this type of Dhyāna. When through Sādhanā (Meditative practice) the Cognition of the Great Power Kuṇḍalinī begins to arise then She (Kuṇḍalinī) gradually begins to come within the visual field; but it remains fluctuating at this stage due to the instable nature of human disposition. However by the gradual union of this great power (Kuṇḍalinī) with the Supreme Being the dispositional instability also finishes. Now this Śakti, though beyond cognition of the ordinary senses and formless, begins to appear in the form of a Light or Flame before the mental eyes of the Sādhaka in order to make him prone to final union. A Sādhaka should always try to achieve this state by performing his Dhyāna through rigorous practice. (Lys. p. 55-56: Dr. IX. 1-5).

Dhyāna-Prakāra—According to Mantra and Tantra Śastras the Yogis have stated seven kinds of Dhyāna in the worship of Viṣṇu. In the worship of Bhagavatī the number and forms of Dhyānas have been imagined to be twenty-four. In the worship of Mahādeva five kinds of Dhyānas have been assumed. In the worship of Sūrya and Gaṇeśa the number of Dhyānas assumed are two for each. The knowledge of the forms of Iṣṭa-devatā through one's own mind is called Dhyāna. Dhyāna alone is the cause of knowledge and emancipation of man. As the self-concentration (*Atma-dhyāna*) of a person increases gradually, so he attains the Samādhi. The Ātmā can be subjugated only through Dhyāna—there is no other way for this. In this manner wherever the Ātmā of a person becomes devoted, there the person attains Samādhi. Just as the water of a river becomes one with sea-water after falling in the sea—that is, the river water then loses its independent existence, so also after obtaining the State of Tadbhāva (becoming that) the Ātmā of a person becomes one with him

(Mys. 80).

Dhyāna-Yoga— is the Yoga of Contemplation. According to Ghs. it is of three sorts : Gross (Sthūla, s.v.). Luminous (Jotis, s.v.) and Subtle (Sūkṣma, s.v.). When a particular figure, such as, one's Guru or Deity is contemplated, it is Gross Dhyāna. When Brahman or Prakṛti is contemplated as a mass of light, it is called Jotir-dhyāna. When Brahman as a Bindu (a point) and Kuṇḍalī force are contemplated, it is Sūkṣma-dhyāna. (Op. cit. VI. 1)The contemplation of Light is a hundred times superior to contemplation of Form; and a hundred thousand times superior to contemplation of Light (*jyotirdhyāna*) is contemplation of the Subtle (*Sūkṣma-dhyāna*). (Ghs. VI. 21).

Dhyāna-Yoga-Samādhi—Performing the Śāmbhavī Mudrā perceive the Ātmā. Having seen once the Brahman in a Bindu (point of light), fix the mind in that point. Bring the Ātmā in *Kha* (Ether), bring the *Kha* (Ether or space) in the Ātmā. Thus seeing the Ātmā full of *Kha* (Space or Brahma) nothing will obstruct him. Being full of perpetual bliss, the man enters Samādhi (Trance or Ecstasy). (Ghs. VII. 7-8).

Dhvani—Motion may be either produced or unproduced. The unproduced is the causal stress itself while the produced is the effect of it. In the world sound is produced by the contact of one thing with another—of (say) the hand and the drum in case of unlettered sound and the vocal organs and air in the case of uttered speech. Causal stress itself is uncreated, self-produced and not caused by the striking of one thing against another. For this reason it is called Anāhata This Anāhata-Śabda, which is Brahman-movement, is heard in the heart which It has produced and which It causes to pulsate.

This uncreated self-existing Śabda as causal stress manifests in double form as unlettered sound or Dhvaṇi and is thus called Dhvanyātmaka-Śabda, and as lettered sound or Varṇa which is Varṇātmaka-Śabda. (Bp. 164-165).

Thus, Śabda is of two kinds—Dhvani and Varṇa. The first is illustrated in the sound given forth by a drum and the like. In the production of the second the organ of throat is exercised and it is manifested as *Ka, Kha* and other letters of the Alphabet. That is, in certain sounds, such as, the beating of a drum, the roar of thunder, the sounds of laughing, crying and so forth no letters or Varṇas are manifested, as is in the case of sounds of articulate speech. The former class are called Dhvanis and the latter Varṇas. The distinction between the two classes is, therefore, a distinction between sounds which manifest themselves as letters and others which do not. The former are usually produced by the throat but not invariably. On the other hand, Dhvanis too may be so produced. Both Varṇas and Dhvanis again are momentary (*Kṣaṇika*). Both therefore are produced by the contact (*Abhighāta*) of two or more created things .

In the Tantras Dhvani is a form of Causal Śabda. Thus, we hear of the sweet murmuring Dhvani of Kuṇḍalinī, the Creatrix of all Śabdas and Arthas. The Śāradā Tilaka says : "From Kuṇḍalinī issued Śakti, from Śakti, Dhvani and so on" (Ibid. I. 108-109).

Śakti, Dhvani and Nāda and the rest are described as various aspects of *Cit* due to its varied association with the Guṇas—Sattva, Rajas, and Tamas. Thus Śakti is defined as the Sattva-predominant (*Sāttvika*) condition of *Cit*; Dhvani as the Rājasik-Sāttvika condition (*Rajo'nuviddha Sattvika*) of *Cit*, that is, a Sāttvika condition in which there is also a trace of Rajas; and Nāda a state of Causal Śabda in which there is a trace of Tamas (*Tamo'nuviddha*). These are called *Paramākaśāvasthā, Akṣarāvasthā,* and *Avyaktāvasthā*. Whether then we have to deal with Dhvani in the sense of a form of Causal Śabda or as a gross manifestation of Śabda depends upon the context. (See Gl. pp. 228 ff.).

N

1. Nakṣatra-Nirṇaya—The Hindū year is divided into 27 Nakṣatras. All the Nakṣatras have their own names, which are here enumerated in their proper sequence as suitable or otherwise for the adoption of a Mantra. By adopting a Mantra in Aśvinī Nakṣatra (1) one gets comfort; in Bharaṇī (2) death; in Kṛttikā (3) suffering; in Rohiṇī (4) learning; in Mṛgaśirā (5) Comfort; in Ārdrā (6) destruction of kinsmen; in Punarvasu (7) full wealth; in Puṣya (8) destruction of enemy; in Āśleṣā (9) death; in Maghā (10) destruction of suffering; in Pūrvāphālgunī (11) beauty; in Uttarā-phālgunī (12) knowledge; in Hasta (13) wealth; in Citrā (14, knowledge; in Svātī (15) destruction.of enemy; in Viśākhā. (16) comfort; in Anurādhā (17) increase of kinsmen; in Jyeṣṭhā (18) loss of progeny; in Mūla (19) increase in fame; in Pūrvāṣḍhā (20) and Uttarāṣāḍhā (21) fame; in Śravaṇa (22) suffering; in Dhaniṣṭhā (23) poverty; in Śatabhiṣā (,24) intellect; in Pūrvabhādra (25) and Uttarabhādra (26) comfort; and in Revatī (27) increase in fame. (Mys. 14).

2. Nakṣatra-Nirṇaya is the determination of accord between the Birth and Mantra asterisms. The Cakra or Table for the purpose is drawn as follows : Drawing ten lines from north to south and four lines from east to west a set of twenty-seven houses is constructed. Putting the twentyseven Nakṣatras in their respective order of Aśvinī, etc., (see the names and order of twentyseven Nakṣatara under 1. Nakṣatra-Nirṇaya above.). In these twentyseven houses all letters from A-kāra etc., to Kṣa-kāra should be placed according to rules. In the first house two letters; in the second one letter; in the third three letters; in the fourth four letters; in the fifth one letter; in the sixth one letter; in the seventh two letters; in the eighth one letter; in the ninth two letters; in the tenth two letters; in the eleventh one letter; in the twelfth two letters; in the thirteenth two letters; in the fourteenth two letters; in- the fifteenth one letter; in the sixteenth two letters; in the seventeenth three letters; in the eighteenth one letter; in the nineteenth three letters; in the twentieth one letter; in the twenty-first one letter; in the twentysecond one letter; in the twenty-third two letters; in the twentyfourth one letter; in the twentyfifth two letters; in the twentysixth three letters; and in the twentyseventh four letters, should be placed in their usual order.

Nakṣatra Cakra

अश्विनी अ आ देव	भरणी इ नर	कृत्तिका ई उ ऊ राक्षस	रोहिणी ऋॠऌॡ नर	मृगशिरा ए देव	आर्द्रा ऐ नर	पुनर्वसु ओ औ देव	पुष्य क देव	आश्लेषा ख ग राक्षस
मघा घ ङ राक्षस	पू.फाल्गुनी च नर	उ.फाल्गुनी छ ज नर	हस्त झ ञ देव	चित्रा ट ठ राक्षस	स्वाती ड देव	विशाखा ढ ण राक्षस	अनुराधा त थ द देव	ज्येष्ठा ध राक्षस
मूल न प फ राक्षस	पूर्वाषाढ़ा ब नर	उत्तराषाढ़ा भ नर	श्रवणा म देव	धनिष्ठा य र राक्षस	शतभिषा ल राक्षस	पू.भाद्रपद व श नर	उ.भाद्रपद ष स ह नर	रेवती लक्षअंअः देव

Pūrvā-Phālgunī, Pūrvāṣāḍhā, Pūrvabhādra, Uttarāphālgunī, Uttarāṣāḍhā, Uttarabhādra, Bharaṇī, Ārdrā, and Rohiṇī are the nine Nakṣatras whose Gaṇas are Mānuṣ (Human beings). Jyeṣṭhā, Śatabhiṣā, Mūla, Dhaniṣṭhā, Āśleṣā, Kṛttikā, Citrā, Maghā, and Viṣākhā are the nine Nakṣatras whose Gaṇas are Rākṣasas (Demons). Āśvinī, Revatī, Puṣya, Svātī, Hasta, Punarvasū, Anurādhā, Mṛgaśirā, and Śravaṇa are the nine Nakṣatras whose Gaṇas are Devas (Gods). One should know that there is extreme love in one's own Jāti (caste); medium love in different Jāti; destruction in Rakṣasas and Manuṣyas; and enemity in Rākṣasas and Devas.

It is proper to count together the houses in which the first letters of Birth-nakṣatra and Mantra-nakṣatra are situated. If the Mantra and the Mantra adopter are the same Gaṇa then it is proper to regard the Mantra as auspicious. If the Śiṣya is Mānuṣagaṇa and the Mantra Devagaṇa, even then the Mantra is beneficial. Enemity producing and death producing Mantras are not desireable for adoption. Thereafter it is again proper to count from the Birth-nakṣatra to the Mantra-nakṣatra, in the order of *janma* (Birth), *Sampat* (Wealth), *Vipat* (Calamity), *Kṣema* (Welfare), *Pratyari* (Hostile), *Sādhaka* (Fulfiller), *Vadha* (Murder), *Mitra* (Friend), and *Paramamitra* (Best friend). If by counting the Mantra-nakṣatra is third, fifth or seventh from the Birth-nakṣatra it is worth rejection; if it is sixth, eighth, second, ninth or fourth, it is auspicious. All the Mantras other than these five places should be regarded as inauspicious. Therefore, the erudites should reject the Mantras of the Janma etc., places Thus extrication from this Cakra is made by counting from the Birth-nakṣatra to the Mantra-nakṣatra in the aforesaid manner. (Mys. 24; Mt. I. 21-26).

Nabhomudrā—In whatever business a Yogi may be engaged, wherever he may be, let him always keep his tongue turned upwards (towards the soft palate), and restrain the breath. It is destroyer of all sorts of diseases of the Yogi. (Ghs. III. 9; Yc. 45).

Narakas or Hells are six : (i) Mahākāla; (ii) Ambarīṣa; (iii) Raurava; (iv) Mahā Paurava; (v) Kālasūtra; and (vi) Andhatamisra. In these are respectively the excesses of earth, air, fire, ākāśa, and darkness. Here are born beings who are to suffer from the consequences of their stored up Karmas. (Pys. III. 25).

Nāḍīs or Vessels or Nerves are said to be 3,50,000 in the human body. Of these the principal ones are fourteen: Suṣumnā, Iḍā, Piṅgalā, Gāndhārī, Hastijihvikā, Kuhū, Sarasvatī, Pūṣā, Śaṇkhinī, Payasvanī, Vāruṇī, Alambuṣā, Visvodarī, and Yaśasvanī. Among these, too, the Iḍā, Piṅgalā and Suṣumnā are the cheif. Among these, still, the Suṣumnā alone is highest and boloved of the Yogis. Other vessels are subordinate to it in the body. All these principal Nāḍīs have their mouths downwards, and are like thin threads of lotus. They are all supported by the vertebral column, and represent the Sun, Moon and Fire. The innermost of these three is Citrā in which there is the subtlest of all hollows called Brahmarandhra, brilliant with five colours, pure and moving in the middle of Suṣumnā. This Citrā is the vital part of the body and centre of Suṣumnā. This has been called in the Śāstras the Heavenly Way (*Divya-mārga*). This is the giver of the joy of immortality; by contemplating on it a great Yogi destroys all his sins. (Śs. II. 13-20; Dr. IV. 5-10; Yc. 14-20; Śāṇḍi. I. 4, 1.9).

From all the principal fourteen Nāḍīs there arise gradually other branches and sub-branches, so that at last they become 3,50,000 in number, and supply their places. These Nāḍīs are spread through the body crosswise and length-wise. They are vehicles of sensation and keep watch over the movements of the air, i.e. they regulate the motor functions also. (Śs. II. 30-

31; also Gp. I. 25-32; Pt. p. 35; Ṣn. Ver 2; Śt. I. 41 et. seq.; Tri. 66-76; Dar. IV. 13-22; Dhyā. 50-55; Brah. 10-11; Varā. V. 22-30).

Nāḍī-Śuddhi means purification of the vessels, such as alimentary canal, etc., of the body. This purification of Nāḍīs is of two kinds : (i) Samanu (s.v.) and (ii) Nirmanu (s.v.). The Samanu is done by a mental process with Bīja-mantras. The Nirmanu is, however, performed by physical cleanings through various Dhautīs (s.v.). The Nāḍīs must be purified and then only Prāṇāyāma should be practiced. (Ghs. V. 33-45; Hyp. I. 58; Gp. I. 96-100; Tri 88 ff.; Dr V. 1-14; Yc. 21-30; 93-99; Yotā. 44-45; Śāṇḍi. I. 4, 14).

1. Nāda—Śakti-tattva is the negative aspect of the Śiva-tattva. Though spoken of separately the two are indissolubly one. Śakti-tattva is the will of Śiva as yet unmanifest. These two principles (Śiva-Śakti-Tattva) are the ultimate Potency of creation, and as and when they commence to act, the first movement towards manifestation takes place. After the previous restful state of Śiva-Śakti there follows the union for the purpose of creation of the two principles which are Śivatattva and Śaktitattva. From this union of Śiva and Śakti arises creative ideation. This union and mutual relation is called NĀDA. As this relation is not some substantial thing apart from Śiva or Śakti, Nāda is really Śiva-Śakti— passing from the state of mere potency into that of the first ideating movement, from which at length, when finally perfected, the whole universe is evolved. Śiva and Śakti are, however, one and neither is higher than the other. In Pralaya, Śiva and Śakti exist as the "two in one"; Śiva as *Cit*, Śakti as *Cidrūpiṇī*; the Parā Śakti—not being different or separated from Śiva (*Avinābhāvasambandha*) and being undivided supreme Cit-Śakti (*Akhaṇda-paracicchakti*).

The Śāradā Tilaka (I. 7.) says : "From the Sakala-Para-meśvara vested with the wealth of Saccidānanda (*Saccidānan-davibhāvāt*) appeared Śakti (Śakti-tattva) : from

Śakti Nāda, and from Nāda Bindu. In Nāda-Śakti therefore Kriyā predominates. The Śakti who is "turned towards" the state of Liberation (*Nirāmaya-padonmukhī*) awakes as Nāda and is turned to Śiva (*Śivonmukhī*) at which time She is said to be male (Puṁrūpa). For then She becomes Haṁ in Haṁsaḥ. She, who was one with Paraśiva in Pralaya as the coalesced "I" (*Aham*) and "This" (*Idam*), now in her creative aspect as Śakti-tattva transforms Herself into Nāda. Nāda is action (*Kriyāśaktirūpa*). In simple language, potency and readiness to create, (Śaktitattva), becomes for the first time active as Nāda, and then more so as **Bindu, which is a further development of Kriyā Śakti.**

Nāda, which etymologically means "Sound", is a technical term of the Mantraśāstra. This Śāstra is concerned with Mantravidyā, and Mantra is manifested Śabda which also literally means "Sound". By 'Sound" of course is not meant gross sound which is heard by the ear and which is the property of the Kāryākāśa developed as a Vikṛti from the Prakṛti-Tattva, which, with the Puruṣa-Tattva, occupies the place (though without its dualities) of the Puruṣa and Prakṛti of the Sāṁkhya. Gross sound belongs to the impure creation as Guṇa of Ākāśa or the Ether which fills space. Nāda, on the other hand, is the most subtle aspect of Śabda, as the first putting forth of Kriyāśakti. Paranāda and Parā Vāk are Parāśakti. Nāḍa into which it evolves in the unmanifested (*Avyaktātmā*) seed or essence (Nādamātra) of that which is later manifested as Śabda, devoid of particularities such as letters and the like (*Varṇādiviśeṣa-rahitaḥ*). It develops into Bindu which is of the same character. From the Mantra aspect, as the source of Śabda, this Mahābindu as it differentiates to "create" is called the Śabda-Brahman. Nāda is thus the first emanative stage in the production of Mantra. The second is Bindu or Śabda-Brahman; the third is Tribindu (*Bīndu, Nāda,* and *Bīja*) or Kāmakalā; the fourth is the production of Śabda as the Mātṛkās which are the subtle state of the subsequently manifested gross letters (*Varṇas*); and the last is these gross letters (*Sthūalśabda*), which compose of letters (*Varṇa*), syllables (*Pada*), and sentences (*Vākya*). Thus Mantra ultimately derives from Nāda which is itself the Kriyā-Śaktirūpa aspect of Śiva-Śakti who are the Supreme Nāda (*Parānāda*) and Supreme Speech (*Parā-vāk*).

Nāda and Bindu exist in all Bīja Mantras which are generally written with the Bindu above and the Nāda below, for this is the form of the written *Candrabindu*. The Nāda is thus, in the Mantra-śāstra, that aspect of Śakti which evolves into Bindu, which later as differentiating into the Tribindu is called Śabda-Brahman, who is the creative source of Śabda and Artha (meaning) and thus of the revealed Śabda which Mantra is. (Gl. pp. 108 ff; Śt. I. 7 et. seq.; Yośi. III. 1-4; Tattva-Sandoh; Prayogasāra). See also **Bindu, Bīja-Mantra, Śabda and Anāhata-Nāda.**

2. Nāda is one of the Mudrās (s.v.), in which the right thumb is bound within the left fist. (Mu. 104).

Nāda-Yoga Samādhi—Turn the tongue upwards and close the wind passage by performing the Khecarī Mudrā. By so doing Samādhi (Trance asphyxiation) will be induced. There is no necessity of performing anything else. (Ghs. VII. 9).

1. Nādānusandhāna—By regular and close attention to Nāda, which is the next practice in Haṭha Yoga, a Brahmacārī, sparing in diet, unattached to objects of enjoyment, and devoted to Yoga, gains success within a year. (Hyp. I. 59; Yośi. II. 20-21; Varā. II. 75-83).

2. Nādānusandhāna—Lord Ādinātha Śiva has described many techniques for the Laya (Dissolution) of Citta. Of these, the Nādānusandhāna is the best. Sitting in Muk-tāsana and becoming one-pointed through the Sādhanā of Śāmbhavī

Mudrā, a Yogi should hear the Nāda by his right ear through Saṁyama in the Suṣumnā. This practice (Nādā-nusandhāna) can also be cultivated by closing both the ears, both the eyes, both the nostrils, and the mouth by fingers of both hands (See Yoni Mudrā) and then hearing the Nāda by Saṁyama over Suṣumnā. There are four stages of Nādānusandhāna, viz. Ārambha-avasthā, Ghaṭa-avasthā, Paricaya-avasthā, and Niṣpatti-avasthā.

Arambhaḥ-avasthā—After piercing the Brahmagranthi (*Knot*) when the Anāhata sound originating from the heart region is heard like the tinkling of various ornaments, it is called the beginning stage or Ārambha-avasthā. Iṇ this stage the Yogi obtains a divine body, divine lustre and freedom from diseases.

Ghaṭa-avasthā, is the second stage. When the Prāṇavāyu and the Nāda (Sound) originate from the central lotus situated in the throat, then in that state a Yogi becomes firm in his Āsana, receives perfect wisdom and a body resembling that of the Devatās. After piercing the Brahma-granthi this Nāda originates by further piercing the Viṣṇu-granthi situated in the throat. One hears the sound like that of Bheri (a musical instrument).

Paricaya-avasthā is the third stage. When a Yogi hears the sound originating from the region between the two eye-brows then he attains this third stage. The Yogi now starts receiving various Siddhis and becomes prepared to enter the fourth stage. He is now free from pain, diseases, hunger, thirst, sleep and old age. The Rudra-granthi is now pierced at this stage.

Niṣpatti-avasthā is the fourth stage wherein the Prāṇa-vāyu obtains the Sarveśvarapīṭha (seat of the Supreme Lord) situated in the centre of the two eye-brows. The Yogi now hears the sound of *Vīṇā* (a musical instrument).

With regular practice in hearing the Nāda sound a Yogi hears various other sounds and gradually obtains complete control over his mind and senses. (Lys. p. 35 et. seq.; Dhyā. 95-106; Nād. 31-56; Pāśu. I. 12; Brah. 12-13; Varā V. 71-75).

Nārasiṁhī is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Sitting on the ground place both the hands between the thighs. The chin and lips should touch each other. Now the hands so placed be shaken repeatedly. Bringing the mouth in normal position the tongue should be extended forward like Lelihāna Mudrā (s.v.). This is called Nārasiṁhī Mudrā. (Mu. 56-57).

Nidrā or Sleep is the mental modification (Vṛtti) which has for its objective substratum, the cause of non-existence. And this is a particular kind of notion, because it is recalled back on awakening. How? "I have slept well, my mind is clear; it renders my intellect bright;" or "I have slept badly, my mind is listless, wanders and is unsteady." Such calling back would certainly not exist on awakening if there were no recognition of the cause; and there would not be memories dependent thereupon and having that for their object. Therefore, sleep is a particular kind of notion and further, it is to be checked in trance like any other modification. (Pys. I. 10).

1. Niyama or Rules of inner control or restraint are ten in number : (i) *Tapas* (Penance); (ii) Santoṣa (Contentment); (iii) *Āstikya* (Belief in God); (iv) *Dāna* (Charity); (v) *Iśvara-pūjana* (Adoration of God); (vi) *Sidhānta-vākyaśaraṇa* (Hearing discourses on the principles of religion): (vii) Modesty; (viii) Intellect; (ix) Meditation, and (x) *Yajña*. (Hyp. I. 18; Lys. p. 5; Tejo. I. 15, 18; Tri. 29, 32-33; Dr. I. 1 ff.).

2. Niyama or observance is the second of the Yogāṅgas. It consists of Cleanliness (*Śauca*), Contentment (*Santoṣa*), Purificatory action (*Tapa*), Study (*Svādhyāya*), and making of the Lord (*Iśvara*) the motive of all action (*Iśara-praṇidhāna*)

Pys. II. 32). When during the practice of Restraints (*Yama*) and Observances (*Niyama*) sinful thoughts give trouble, the mind is to be habituated to the contrary ideas,. (Pys. II. 33).

According to Hyp., Niyama consists of : *Tapas* (austerities),. cheerfulness, belief in God (*Āstikyà*), charity, worship of the Deity, learning the exposition of religious doctrines, shame. sound mind, Japa and Vratas. (Op. cit. I. 18).

3. Niyama is second of the Laya-yogāṅgas. It consists of Tapa, Santoṣa, Āstikya, Dāna, Īśvara-pūjana, Siddhānta-śravaṇa, Hriṁ, Mati, Japa and Vrata. (Lys. p 5; Dr. II. 1 ff.; Śāṇḍi. I. 2, 1-11).

4. Niyamas or Rules of inner Control are the second Aṅga or step of Yoga; but their sub-types have been variously described in different works. The Maṇḍalabrāhmaṇopaniṣad says that devotion to Guru, love for truthful path, contentment with whatever one gets, detachment, living in an isolated place, control over the mind, action without desire for fruit, and Vairāgya (absence of worldly desires or passions) are Niyamas. (Maṇḍ. I. 1, 4).

Nirodha is mental suppression. The suppressive modification (*Nirodha-pariṇāma*) is the conjunction of the mind with the moment of suppression, when the outgoing and suppressive potencies (*Vyutthāna-saṁskāras*) disappear and appear respectively. The outgoing potencies are the characteristics of the mind. It is not that they are suppressed by the restraints of the acts of cognition, being of the nature of the acts of cognition, (as they are not of the nature of the acts of cognition). The potencies of suppression (Nirodha-saṁskāra) too are characteristics of mind. The respective suppression and appearance of these two, when the characteristics of the outgoing potencies are destroyed and the potencies of suppression acquired, is the moment of suppression which the mind appears in conjunction with. This acquiring of different potencies by the one mind every moment is the suppressive change. In that state the potencies alone are left in the mind. This has been described as the suppressive Trance (Nirodha-Samādhi). Undisturbed flow comes to mind by the deftness of practice in generating the mental potencies of suppression. In case the potencies are weak, the potency characterised by suppression is overpowered by the potency characterised by outgoing activity. (Pys. III. 9-10).

Nirodha-Saṁskāra—See Nirodha

Nirodha-Samādhi—See Nirodha

Nirgarbha—See Sahita (First variety of **Kum-Bhaka**).

Nirmanu is the physical process of purification of Nāḍīs (vessels of the body, such as, alimentary canal, etc.). This physical process is accomplished by the practice of various Dhautīs (s.v.). (Ghs. V. 36-37).

Nirmāṇa-Citta is creative mind which is fivefold as said : "The attainment are by birth, drugs, incantations, purificatory action or Trance." Of these the one that is born of Trance or meditation alone is free from the vehicles. It does not possess the vehicles, which cause the manifestation of desires etc. Thence there is no coming into relationship with virtue and vice, inasmuch as the afflictions of a Yogi have ceased to exist. (Pys. IV. 6).

Nirvicāra Samāpatti means ultra-meditative thought transformation (See Samāpatti). The undisturbed flow of the ultra-meditative thought transformation causes Subjective Luminosity (*Adhyātma-prasāda*). Here, 'undisturbed flow' is the pure and constant flow, not overpowered by disturbing energy (*Rajas*) and inertia (*Tamas*), of the essence (*Sattva*) of the Will-to-know, the very self of light, with the veil of impurity covering it removed. When this undisturbed flow is secured for the ultra-meditative trance, the Yogi attains Subjective Luminosity. His intellectual vision becomes clear with regard to objects as they exist, irrespective of all sequence. Having reached the stage of intellectual luminosity, the wise man is no longer an object of compassion; he looks upon and compassionates others, as one from a height looks down upon those in the plains. (Pys. I. 46-47).

Niṣiddha-Āsanas mean prohibited Āsanas or Seats. See **Āsana-Bheda.**

Niṣpatti-Avasthā is the fourth, the state of final consummation of Prāṇāyāma. A Yogi, after the third state of Prāṇāyāma, through gradual exercise reaches this condition. The Yogi, having destroyed all the seeds of Karma, which existed form the beginning, drinks the waters of immortality. When the tranquil and Jīvan-mukta (delivered in the present life) Yogi has obtained this state of consummation of Samādhi and when this state of consummated Samādhi can be voluntarily evoked, then let him take hold of the *Cetanā.* (Conscious intelligence), together with the air, and with the force of Kriyāśakti conquer the six wheels and absorb in the force called Jñāna-śakti. (Śs. III. 66-67).

Nṛsiṁha is one of the Mudrās (s.v.) used in the worship of Viṣṇu. With palms facing downwards, both the thumbs and the little fingers be extended downwards. Thus is performed the Nṛsiṁha Mudrā. (Mu. 58).

Neti is the third of Ṣaṭkarmas or Six Practices meant for Śodhana or purification of the body. Neti is performed by inserting a thin thread into the nostrils, passing it through and pulling it out by the mouth. (Ghs. I. 50). A cord made of threads, soft and about six inches long .should be passed through the passage of the nose and taken out by mouth. Neti is the cleaner of the brain and giver of divine-sight. It soon destroys all the diseases of the cervical and scapular regions. (Hyp. II. 29-30).

Netra is one of the Mudrās (s.v.) used in the Aṅganyāsa (See **Nyāsa**). The fore finger and the middle finger —these two are the Netra Mudrā. When one has to perform Nyāsa of three eyes the ring-finger is also included along with the fore and middle to exhibit the Netra-traya (three eyes). (Mu. 35-36).

Naulī is one of the Ṣaṭkarmas. Sitting on the toes with heels raised above the ground and the palms resting on the ground a bent posture is achieved. Then the belly is moved forcibly from left to right just as in vomiting. It removes dyspepsia, increases appetite and digestion and is like the goddess of creation. It causes happiness and dries up all the disorders. (Hyp. II. 33-34).

Nyāsa is a word which comes from the root "to place" and means placing the tips of the fingers and palm of the right hand on various parts of the body with accompaniments of various Mantras. Nyāsas are of various kinds, but out of these only seven are considered important and they may be learnt from the Guru according to one's qualification. In ordinary worship *Kara-nyāsa* and *Aṅga-nyāsa* only are useful. In elaborate worships, however, *Ṛṣi-nyāsa* and *Māṭṛkā-nyāsa* should always be performed.

One should perform Nyāsa in the forehead with ring-finger (*Anāmikā*) and middle-finger (*Madhyamā*); in the mouth with the fore-finger (*Tarjanī*), middle finger and ring-finger; in the eyes with the thumb and ring finger; in the two ears with the thumb; in the two nostrils with the thumb and the little finger; on the cheeks with the fore, middle and ring fingers; on the two lips with middle finger; in the two rows of teeth with ring finger; on the *Uttamāṅga* (the head) with middle finger; inside the mouth with the ring and middle fingers; on the hands, legs and the two sides with little, ring and middle fingers; on the back with little, ring and middle fingers; in the navel with the little, ring and middle fingers and the thumb; on the stomach with all the fingers, and in the Antaḥkaraṇa, two shoulders and Kakud (hump-portion) with the palm. From heart to hands, from heart to legs, from heart to the belly, and from heart to mouth it is proper to perform Nyāsa with palm. These Mātṛkā Mudrās have been laid down in a sequence. The Nyāsas of a person, who does not know this, become fruitless.

Forehead, face, both eyes, both ears, both nostrils, both cheeks, both lips, both rows of teeth, head, mouth, joints of arms and feet, foreleg and forearms, both sides, back, navel, ,belly, heart, right shoulder, space between the shoulders on the back of the neck (*Kakuda-sthāna*), left shoulder, from heart to hands, from heart to legs, from heart to belly, and from heart to the mouth—all these are the organs of the body where one has to perform Nyāsa of the Mātṛkās (Fifty letters of the Saṁskṛta alphabet), in the order of enumeration of these organs. The Sages have laid down that Nyāsa should be performed with the fifty letters, putting Praṇāva at the beginning and Namaḥ at the end of each letter pronounced either with or without Bindu. The Nyāsa of the Ṛṣi should be performed in the head; of the Chanda in the mouth; of the Deity in the heart; of the Bīja in the hidden part (that is, the Anus); or Śakti in the feet; and of Kīlaka (that is, that which comes at the end or closes) in the whole body. Nyāsa is useful in effecting the proper distribution of the Śaktis of the human frame in their proper positions so as to avoid the production of discord and distraction in worship. Therefore Nyāsa, as well as Āsanas, are necessary for the production of the desired state of mind and *Cittaśuddhi* for Yogic Sādhanā. (Mys 48-52). See also **Mātṛkā Nyāsa** and **Ṛṣinyāsa.**

P

Pakṣa-Nirṇaya is the determination of the Fortnight of a Lunar month. Initiation in the bright fortnight of a month and even on the first five days of the dark fortnight is auspicious. The bright fortnight is proper for Sādhakas with worldly desires, and the dark fortnight is proper for the Sādhakas free from worldly desires. If there is an occasion of an eclipse even in a condemned month, then the initiation becomes auspicious. There can be no better time in the world for initiation than an occasion of a Solar eclipse. (Mys. 18).

Pañca-Upacāra—See UPACĀRA.

Pañca-Kośas-See KOŚAS.

Pañca-Dośas are the five blemishes of the body. They are Kāma (sexual attachment), Krodha (anger), Niśvāsa (defective breathing), Bhaya (fear), and Nidrā (excessive sleep). To counter these blemishes one should observe Saṁkalpa against Kāma (determination against sexual attachment), Kṣamā for Krodha; i.e. pardon instead of anger; Prāṇāyāma to regulate defective breathing; Nirbhayatā or fearlessness in sticking to a just cause; and meditation and cultivation of self-knowledge to ward off excessive sleep. (Maṇḍ. I. 2, 1-2).

Pañcadhāraṇā-Mudrā or the Five Dhāraṇā Mudrā cannot be accomplished in this world. The five Dhāraṇās are : *Pārthivī* (Earthy), *Āmbhasī* (Watery), *Vāyavī* (Aerial), *Āgenyī* (Fiery) and *Ākāśī* (Ethereal). One who has practiced this Mudrā can with human body visit and revisit the Svargaloka (Heaven); he can go wherever he likes as swiftly as mind. He acquires the faculty of walking in the sky. (See the five **Dhāraṇās.**) (Ghs. III. 68-69).

Pañca-Makāra or the five *Ma-s*, as they are vulgarily called, are *Madya* (wine), *Māṁsā* (meat), *Matsya* (fish), *Mudrā* (parched grain) and *Maithuna* (coition) . These five things, each beginning with the letter *Ma*, are the five essential elements in the worship of Śakti. Without these worship of Śakti is but the practice of evil magic. As a seed sown on barren rock does not germinate, so the worship without these is fruitless. (Mnt. V. 23-24). However, the Kulārṇava Tantra (II Ullāsa) clearly says that one should not take these five *Ma-s* in literal sense. The Kailaśa Tantra (Pūrva-khaṇḍa, Chap. XC) says that the five *Ma-s* have originated from five Prāṇas. Nityā Tantra says that in lieu ol wine the Sādhaka should (if a Brāhmaṇa) take milk, (if Kṣatriya) Ghee, (if a Vaiṣya) honey, and (if a Śūdra) a liquor made from rice. Salt, ginger, sesamum, wheat, *Māskalai* (beans) and garlic are various substitutes for meat. White brinjal, red raddish, *masūra* (a kind of pulse), red sesamum and *Pānīphala* (an acquatic fruit) take the place of Fish. Paddy, rice, wheat, and gram generally are Mudrā. (See also Kula-cūḍāmaṇī; Bhairavayāmala, Chap. I. etc.).

Mahānirvāṇa Tantra also, lays down that these elements should not be taken literally : "When the Kali Age is in full sway, in the case of a householder whose mind is entirely engrossed with domestic desires, the three sweets (*Madhura-traya*) should be substituted in place of the first element (wine). Milk, sugar and honey are also three sweets which should be deemed to be the image of wine, and as such, offered to the Deity. Those born in Kali Age are by their nature weak in intellect and their minds are distracted by lust. By reason of this, they do not recognise the Śakti to be the image of the Deity. Therefore, for such as these let there be, in place of the last element (*Maithuna*) of worship meditation upon the lotus feet of the Devi and the inward recitation of their Iṣṭa-mantra (Mnt. VIII. 171-174).

The Yoginī Tantra says that "*Madya* (wine) is that intoxicating knowledge acquired by Yoga of the Parabrahman, which renders the worshipper senseless as regards the external world. *Māṁsa* (meat) is not fleshy thing, but the act whereby a Sadhaka consigns all his acts to the Śakti. *Matsya* (fish) is that Sāttvika knowledge by which the worshipper sympathises with the pleasure and pain of all beings *Mudrā* is the act of relinquishing all associations with evil which result in bondage; and *Maithuna* is the union of the Śakti Kuṇḍalinī with Śiva in the body of the worshipper." (Ibid. V. 14 et. seq. See also Kaivalya Tantra as quoted in Itś. pp. 123 ff.).

Similarly, the Bhairva Yāmala and Āgamasāra also assign symbolic meanings to the five elements or the five *Ma-s* which can be summarised thus :

Madya is the "*Somadhārā* or lunar ambrosia which drops from the Brahma-randhra.

Māmsa (meat) is the tongue (*Ma*) of which its part (aṁśa) is speech. The Sādhaka, in eating it, controls his speech.

Matsya (fish) are those two which are constantly moving in the two rivers Iḍā and Piṅgalā. He who controls his breath by Prāṇāyāma 'Eats' them by Kumbhaka.

Mudrā is the awakening of knowledge in the pericarp of the Great Sahasrāra Lotus, where the Ātmā, like mercury, resplendent as ten million Suns and deliciously cool as ten million Moons, is united with the Devī Kuṇḍalinī.

The esoteric meaning of *Maithuna* (coition) is stated thus : The ruddy-hued letter Ra is in the Kuṇḍa (Maṇipura Cakra), and the letter *Ma* in the shape of Bindu is in the Mahāyoni. When *Makāra* (*Ma*) seated on the Haṁsa in the form of Ākāra unites with the *Ra-kāra* (Ra) then the Brahma-jñāna, which is the source of Supreme Bliss, is gained by the Sādhaka who is then called Ātmānāma, for his enjoyment is in the Ātmā in the Sahasrāra. This is union on a Purely Śāttvika plane, which corresponds on the Rājasika plane to the union of Śiva and Śakti in the persons of their worshipper. This union of Śiva and Śakti is described as a true Yoga from which arises that joy which is known as the Supreme Bliss (Paramānanda). (Op. cit.).

Pañcākṣara-Mantra is the famous five-lettered Mantra of Śiva, although with Praṇava as prefix it becomes six-lettered. It reads thus : Aum Namaḥ Śivāya (ॐ नमः शिवाय). One who recites this Mantra gets emancipation and in his very lifetime becomes omniscient. It is said that this Mantra alone contains 7,00,00,000 Mantras and numerous sub-mantras. (Śivapu. III. 12, 1ff.).

Pañcāṅga-Śuddhi—Unless a Sādhaka completes the purification of his own self, of the place of Sādhanā, of the Mantra, of the materials of Pūjā, and the Deity, how can he perform Pūjā ? The result of a Pūjā which is done without purification of the five organs is only sorcery. The Self-purification comes through Snāna (Bathing), Bhūta-śuddhi (purification of the five elements), Prāṇāyāma, and sixfold Nyāsa. The place is purified by brooming it, pasting with cowdung, laying down a bed sheet over it and then by adoring it with Dhūpa, Dīpa, and Garlands, etc. The Mantra is purified when each of its letters are repeated in combination with Mātṛkā-varṇas (Saṁskṛta letters) once in forward and then in reverse order. The materials of Pūjā are purified when after washing them with water they are consecrated with Mantras and shown the Dhenu Mudrā. A Sādhaka having knowledge of the Mantra, should consecrate the presiding Deity with the Mūla Mantra Then again, after offering flowers, garlands, and Dhūpa etc., he should bathe the Deity with water. These rites effect the purification of the Deity. The Pūjā should be started only after completing these five purifications in the manner specified herein. (Mys. 68).

Pañcāṅga-Sevana means serving the five organs. Gītā, Sahasranāma, (thousand names of the Deity), Stava (Panegyric), Kavaca (Amulet), and Hṛdaya (Essence of knowledge) have been enumerated by the erudites as Pañcāṅga (Five Organs). By daily reading Gītā of one's own sect and recitation of Sahasranāma, Stava, Kavaca and Hṛdaya according to one's ownsectarial procedures, a Yogi getting rid of iropurities achieves Yoga Siddhi (fulfilment of Yogic aims). According to the worship of Five Deities (*Pañca-devatā*) the number of Gītās is also five viz., Bhagavadgītā, Gaṇeśa-gītā, Bhagavatī-gītā, Sūryu-gītā, and Śiva-gītā. Similarly there are five separate numbers of Sahasranāmas also.

And according to different sects of worship the' Stavas, Kavacas, and Hṛdayas are many, and they may be learnt from instructions of one's Guru. In all the Gītās with reference to the cause and creation of world etc. a mysterious dispositional science of unique Brahman is described because Pañcopāsanā (worship of Five Deities) is nothing but Brahmopāsanā (Mys. 40).

Pathya means food beneficial to a Yogi. Wheat, rice, barley, *ṣaṣṭikā* (a kind of rice), good corns, milk, ghee, sugar, butter, sugar-candy, honey, dried ginger, *parawal* (a vegetable), Mooṅga, pure water—these are vcry beneficial to a Yogi. A Yogi should eat tonics, well sweetened, greasy milk, butter eṭc. which may increase humors of the body according to his desires. (Hyp. I. 64-65). See also **Mitāhāra**.

Padārtha-Bhāvanī is the sixth of the seven prefaces for obtaining True Knowledge. When the stage of fifth preface (i.e. **Asaṁsakti**, s.v.) achieves maturity through prolonged persistence and there is an absence of the knowledge of the phenomenal world, it is called Padārtha-bhāvanī. In the fifth stage there is a sort of temporary forgetting of the goings of the phenomenal world, while in this sixth stage it stays for long. Thus in the fifth and sixth stages the difference is only of duration of forgetting the goings of the phenomenal world. (Ve: 190-192; Varā. IV. 2, 1-17). Sec **Sapta-Jñāna-Bhumikā**.

Padma is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Place both hands side by side with palms upwards and the fingers in clasped fist position. Now the thumbs be made to touch each other across their palms. This is Padma Mudrā. (Mu. 43).

Padmāsana or the Lotus Posture is one of the thirtytwo Āsanas. One should place the right foot on the left thigh and similarly the left one on the right thigh; also cross the hands behind the back and firmly catch hold of the great toes of the feet so crossed. The chin should then be placed on the chest and the gaze fixed on the tip of the nose. This posture destroys all diseases. (Ghs. II. 8; Śs. III. 88-91; Tri. 39-40; Dr. III. 4-5; Dhyā. 45; Śāṇḍi. I. 3, 3; See Fig. 12).

Another variation : Place the feet on the thighs with soles upwards and place the hands on the thighs, with palms upwards. Gaze on the tip of the nose, keeping the tongue pressed against the root of the two upper central teeth, and the chin against the chest; raise the air up, i e. pull the Apāna-vāyu gently upwards. Having kept both the hands together in the lap, performing the Padmāsana firmly, keeping the chin fixed to the chest and contemplating on Him in the Mind, by drawing the Apāna-Vāyu up (performing the Mūlabandha) and pushing down the air after inhaling it, and joining thus the Prāṇa and Āpāna in the navel one gets the highest intelligence by awekening the Śakti (*Kuṇḍalinī*). When the Apāna-vāyu is drawn gently up and after filling in the lungs with the air from outside, the Prāṇa is forced down by and by so as to join both of them in the navel, they both enter the Kuṇḍalinī and reaching the Brahma-randhra they make the mind calm. Then the mind can contemplate on the nature of the Ātmā and can enjoy the highest bliss. The Yogi, who sitting in Padmāsana can control breathing, there is no-doubt, is free from bondage. (Hyp. I. 46-51; see also Gp. I. 12 et. seq.; Yokup. I. 4-5).

Para-Citta-Jñāna is Knowledge of other Minds. By Saṁyama over the notions and thus by obtaining the direct knowledge of the notions, comes the knowledge of other minds. But not of its object, that not being the direct object of the Yogi's mind. He knows the mental emotions, say of love, but does not know the object of the emotions. Because that which has been the object of the other man's mind has not been the object of the Yogi's mind. It is only the other's mental state that has been the object of the Yogi's Saṁyama. (Pys. III. 19).

Paramahaṁsa are a class of Yogis who have controlled all the outgoing faculties of the mind and attained concentration by the practice of eightfold means of Yoga. The Paramahaṁsas are those who have attained the superconscious state in which all illusions of the world have vanished in the direct realisation of Truth, the Oneness of Existence. They belong to the highest order of Sannyāsīs.

Having renounced his sons, friends, wife, and relations, etc, and having done away with the Śikhā (tuft of hair on the crown of the head), the holy thread, the study of Vedas, and all works as well as this Universe, a Paramahaṁsa should use scanty dress for the bare maintenance of his body, because he feels neither cold nor heat, neither happiness nor misery, neither honour nor contempt. It is meet that he should be beyond the reach of the six billows (See **Ṣaḍūrmi**) of this world-ocean. Having given up all thought of calumny, conceit, jealousy, ostentation, arrogance, attachment or antipathy to objects, joy and sorrow, lust, anger, covetousness, self-delusion elation, envy, egoism and the like, a Paramahaṁsa regards his body as a corpse, as he has thoroughly destroyed the body-idea. Being eternally free from the cause of doubt and of misconceived and false knowledge, realising the Eternal Brahman, he lives in That. Paramahaṁsas carry a staff which is called Daṇḍa and are known as Ekdaṇḍīs (s.v.

or Tridaṇḍīs (s.v.) according to the number of staves they carry. (Parama. 1-4; Śs. I. 68). See also **Abhiṣeka**.

Paramātmā is the Supreme Self. He is to be worshipped according to the precepts of the Vedas. Paramātmā reveals Himself to one who through the Yoga of Prāṇāyāma (s.v.), Pratyāhāra (s.v.) and Samādhi (s.v.) or through reasoning (i.e. Jñānāyoga or the process of analysing the real and the unreal, till the ultimate entity is reached) meditates on the Adhyātma. He is like the banyan seed or like the Śyāmāka grain (both banyan seed and Śyāmāka grain are very small but bring forth huge trees or shoots); conceived of being as subtle as a hundred thousandth fraction of the point of a hair and so forth. He cannot be grasped or perceived. He is not born, He does not die; He is neither dried up, nor burnt, nor shaken, nor pierced, nor served; He is beyond all qualities, the witness, eternally pure, of the essence of the indivisible, one and only subtle, without components, without taint, without egoism; devoid of sound, touch, taste, sight and smell; devoid of doubts, and without expectation. He is all-pervading, unthinkable, and indescribeable. He purifies the unclean and the defiled; is without action and has no Saṁskāras. Such is the Puruṣa who is called the Paramātmā. (Atmano. 3).

Paramārthatā is the highest Truth. Paramārthatā is that pure consciousness which realises : "There is neither control of the Mind, nor its coming into play". "Neither am I bound, nor am I a worshipper, neither am I a seeker after liberation, nor one who has attained liberation". (Ambi. 10).

Paramīkaraṇa is one of the Mudrās (s.v.). Uniting both the thumbs, fingers of both hands be extended. This has been called by wise the Paramīkaraṇa Mudrā. This Mudrā is used in the rituals connected with Invocation of the Deities. (Mu. 31-32).

Paraśarīra-praveśa, (also Parakāya-Pra-Veśa) is the power to enter another body. The mind, which by nature passes into new States of life and never remains fixed in one state, is bound down to body because of the power of the vehicle of action. By force of Trance the vehicle of action which chains it down, slackens its operation. And the consciousness of how the mind acts in the body is also the fruit of trance. By the destruction of the bonds itnposed by Karma and by knowing the method of the mind acting upon the body, the Yogi withdraws his mind from his own body and throws it into the body of another. As the mind is thus thrown into another body, the powers of sensation, etc., follow it. Even as bees follow their queen as she goes on resting or moving on, so do the powers follow the mind as it enters another body. (Pys. III. 37).

Paraśu is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Join both the palms; raise the hands so joined and move them as if operating an axe. This is Paraśu Mudrā., (Mu. 64).

Parā—See Śabda, Vāk.

Parā-Bhakti—See Bhakti.

Paricaya-avasthā is the third state of Prāṇāyāma. "When the air leaving the Sun and the Moon (the right and left nostrils) remains unmoved and steady in the ether of the Suṣumnā, then it is in the Paricaya-avasthā. When, by the practice of Yoga, the Yogi acquires power of action (*kriyā-śakti*) and piercing through the six Cakras reaches the sure condition of Paricaya, then he verily sees the three-fold effects of Karma. Then let the Yogi destroy the multitude of Karmas by the Praṇava (*Aum*), let him achieve Kāyavyūha (s.v.) in order to enjoy or suffer the consequences of all his actions in one life, without the necessity of re-birth. At this time let the Yogi practice the five-fold Dhāraṇā (s.v.)

or forms of concentration by which command over the five elements is obtained and fear of injuries from any one of them is removed—that is, the Earth, Water, Air, and Ākāśa cannot harm him. (Śs. III. 60-65; Yotā. 81-83).

Pariṇāma is resultant change. Whoever desiring pleasure enjoys certain objects and thus becomes addicted to them. in consequence, and having become addicted thus becomes entangled in the morass of pain, is like one who being afraid of the bite of a scorpion is bitten by a serpent., This is the pain of change. In the state of pleasure even, it produces a contrary effect and thus afflicts a Yogi alone. (Pys. II. 15).

Pariṇāma-Anyatva or distinctness of modifications is the result of the distinctness of succession (*Krama-anyatva*). It then comes to this that there can be but one modification for one substratum. This takes place as follows : The order of causation : The clay as powder, the clay knealed into a hump, the clay appearing as a jar, the clay appearing as a half-jar, the clay appearing as a potsherd. (Pys. III. 15).

Paridṛṣṭa-Cittadharma—See Cittadharma.

Paśubhāva—See Bhāva.

Paścimottānāsana is one of the thirtytwo postures (See Fig. 13). One should spread the two legs on the ground stiff like a stick (the heels not touching), place the forehead on the two knees and catch with the hands the toes. (Ghs. II. 24; Tri. 51; Śaṇḍi. I. 7, 12).

This foremost of Āsanas carries the air from the front to the back part of the body, i.e., to the Suṣumnā. It kindles gastric fire, reduces obesity and cures all diseases of men. (Hyp. I. 31; See Fig. 13).

Pasyanti—See Śabda, Vāk.

Pātāla or Nether Worlds are seven : (i) Sutala; (ii) Vitala; (iii) Talātala; (iv) Mahātala; (v) Rasātala; (vi) Atala.and (vii) Pātāla. (Pys. III. 25).

Pārthivi-Dhāraṇā—The Pṛthivī-tattva has the colour of an ointment (yellow). The letter 'La' (ल) is its secret symbol or seed (*Bīja*); its form is four-sided; and Brahmā is its presiding Deity. Place this Tattva in the heart and fix by Kumbhakī Mudrā the Prāṇa-vāyus and the Citta there for the period of five *ghaṭikās* (2½ hours). This is called Adhodhāraṇā. By this one conquers the Earth, no earthy element can injure him and it causes steadiness. He who practices this Dhāraṇā becomes like the conquerer of Death and as an Adept he walks over this Earth. (Ghs. III. 70-71).

Pāśa is one of the Mudrās used in the worship of Gaṇeśa: Binding fists of both hands the left forefinger should be anchored with the right fore finger. Both the fore fingers should then be pressed by their respective thumbs. Thereafter the fore part of the right fore finger should be separated a little. This is called Pāśa Mudrā by the erudites. (Mu. 82).

This is also used in the worship of Śakti. (Mu. 85).

Pāśini-Mudrā-Throw the two legs on the neck towards the back, holding them strongly together like a Pāśa (a noose). It awakens the Śakti (*Kuṇḍalinī*) and gives great strength and nourishment. (Ghs. III. 84-85).

Piṅgalā is one of the three most important Nāḍīs. It begins from the right nostril and runs parallel to and on the right of the Suṣumnā which is in the middle. See also **Nāḍis** and **Svarodaya**.

Pitṛs are "Fathers". From Brahmā, who is Pitāmaha (Grandfather) of human race, issued his mental sons (Marīci, Arti, etc.) the Agniśvāttāḥ, Saumyas, Haviśmantaḥ, Uṣmapāḥ, and other classes of Pitṛs numbering thirtyone. Tarpaṇa or oblation is daily offered to these Pitṛs. The term is also applied to the human ancestors of the worshipper, generally upto the seventh generation to whom in Śrāddha (obsequial rites) the Piṇḍa and water are offered with the Mantra "Svadhā" (Mp! 96. 13ff.; Ms. II. 176; III. 193 ff.).

Pinakī is the presiding adept of the Ānāhata-cakra. (Śs. V. 85).

Pipīlikā-Mārga is the path suggested by sage Vāma-deva for obtaining emancipation. Here one has to pass through all the eight stages of Rāja-yoga (s.v.) but it takes many lives (births and rebirths) to ultimately achieve emancipation through this path. (Varā. IV. 34-42).

Purandara means the letter 'La' (ल) because 'L' is the Bīja of Purandara or Indra. (Ṣṇ. Ver. 14)

Puraścaraṇa is the repetition (after some preliminary preparations and certain conditions) of a Mantra in large or predetermined number of times.

A person with pure mind and with instructions of his Guru should perform Puraścaraṇa for the activation of a Mantra. Just as a lifeless body cannot be effective so a Mantra without Puraścaraṇa can never give Siddhi.

Place of Puraścaraṇa :— A Tīrtha, river-bank, cave, upper part of a mountain, confluence of a river with sea, forest, cowpen, temple, one's own house, etc, are the proper places for Puraścaraṇa. (See **Sthāna-Nirṇaya**).

Other preliminary rituals deal with the time and place of performanee of the repetitions, the measurements and decorations of the Maṇḍapa, of the altar and similar matters. There are certain rules as to food both prior to and during a Puruścaraṇa. The Sādhaka should eat Haviśyānna (curd, milk, clarified butter, sugar, coconut, mango, Āmalā, etc,) or alternately fruits, vegetables or anything obtained by begging. He should avoid all such food which may cxcite or stimulate the passions. Certain conditions and practices are enjoined for the destruction of sin, such as, lying on the ground, continence, observance of silence, service of Guru, bathing, Prayer, Japa (s. v.) of the Sāvitrī Mantra 5008, 3008, or 1003 times, charity, entertainment of Brāhmaṇas and so forth.

Three days before Pūjā there is worship of Gaṇeśa and the Lord of the Place (*Kṣetra-pāla*). Then follows the Saṁkalpa or vow regarding the number of times the repetition of the Mantra is decided to be performed. After Saṁkalpa, the Ghaṭa or Kalaśa (*jar*) is placed into which the Iṣṭa-devatā is to be invoked. A Maṇḍala or Figure of a particular design is drawn on the ground and on it the Ghaṭa is placed. There-after follow the rituals of tying crown-lock (*Śtkhā*), the Āsanas, Japa and Nyāsa. After all these the actual Puraścaraṇa should begin. When the Japa of the Mantra is over, Havana, Tarpaṇa, and Brāhmaṇa-bhojana (feeding the Brāhmaṇas) completes the ritual.

Grahaṇa Puraścaraṇa :—At the time of a Solar or Lunar Eclipse a Puraścaraṇa can be completed even during the time of the Eclipse itself. On such occasions one should stand in navel deep river or sea water and perform the Japa of the Iṣṭa-mantra from beginning to the end of the Eclipse. A Puraścaraṇa performed thus is considered complete in itself and is fruitful just as any Puraścaraṇa performed over long span of time.

Step-by-step guidance for a Puraścaraṇa and details of the rituals are to be obtained from the Guru who Initiates the Mantra. (Śt. II. 138 et. seq.; I. 27 et. seq.).

Puruṣa or the Self is Consciousness only : even though pure, he cognises ideas by imitation. "Consciousness only" means that he is nothing other than the Power of becoming conscious; that is to say, he is not touched by the qualities. This Puruṣa cognises the will-to-be (*Buddhi*) by reflection.

He is neither quite similar nor quite dissimilar to the will-to-be. He is not quite similar because the will-to-be having for its shpere of actions objects known and not yet known, is of course changeful. The changefulness is shown by its objects, such as, the cow and the jar, etc., being both known and unknown. The fact, however, that the sphere of consciousness is always the known, renders it plain that consciousness is not changeful, because it never happens that the will-to-know becomes the sphere of consciousness both when it takes in some notion and when it does not. Hence it is proved that *the known* is always the sphere of the Puruṣa. Thence the unchangeability of the Puruṣa is clear. Further, the will-to-be exists to fulfil another's object, bringing as it does more than one phenomenon together into itself for the purpose of presenting them to the Puruṣa. The Puruṣa, however, has his own object before it.

Besides, the will-to-be is the underlying determinative energy of all objective phenomena, and is as such of the nature of the qualities. It is therefore non-intelligent. The Puruṣa, however, is the Seer of the qualities by proximity. For these reasons he is not similar.

But he is not quite dissimilar as well, because even though pure, he sees the ideas after they have come into mind. Inasmuch as the Puruṣa cognises the ideas as the will-to-be seized of consciousness is transformed into them, he appears by the act of cognition to be as it were the very self of the will-to-be, although in reality he is not so. As it has been said: "The power of enjoyer is certainly unchangeable, and it does not run after every object. In connection with a changeful object it looks as it were being transferred to every object, and imitates its modifications." And when that modification of the will-to-be assumes the from of consciousness by which it is coloured, it imitates it and looks as if it were a manifestation of consciousness unqualified by the modifications of the will-to-be, Thus the knowable comes. out as the object of the Puruṣa appearing as an act of consciouness. (Pys. II. 20-22).

Puruṣajñāna is the knowledge of the Puruṣa. Experience consists in the absence of the notion of distinction between the Puruṣa and Objective-Essence, which are really quite distinet from each other, because it exists for another. By Saṁyama on his own object comes the knowledge of the Puruṣa, (Pys. III. 34).

Puruśārtha means the four objects or aims of existence, viz., Kāma or gratification of desire; Artha or acquisition of wealth; Dharma or discharge of duty; and Mokṣa or final emancipation.

Puṣkara is the name of a land division of the Earth. (Pys. III. 25).

Pustaka is one of the Mudrās and is exhibited by binding the left fist and placing it in front of you. (Mu. 94).

Pūjā is a common term. for worship, of which there are numerous synonyms in the Saṁskṛta language, such as, *Arcanā, Vandanā, Saparyyā, Arhanā; namasyā, Arcā, Bhajanā,* etc.

Pūjā is done daily of the Iṣṭa-devatā or of the particular Deity worshipped by the Sādhaka—the Devī in case of a Śakta, Viṣṇū in the case of a Vaiṣṇava, and so forth. But though the Iṣṭa-devatā is the principal object of worship, yet in Pūjā all worship the Pañca-devatā or the Five Deities= Āditya (the Sun), Gaṇeśa, the Devī, Śiva, and Viṣṇu or Nārāyaṇa. After worship of the Pañca-devatā, Family Deity (*Kula-devatā*), who is generally the same as the Iṣṭa-devatā is worshipped. Pūjā, which is Kāmya or done to gain a particular end, as also Vrata, are preceded by the Saṁkalpa; that is, a statement of the resolution to do the worship; as also of the particular object, if any, with which it is done. There are sixteen Upacāras or things done or used in Pūjā. (See (**Upacāra**). (Itś. p. 97).

Pūraka means filling the body with air. It is the first stage of Prāṇāyāma. (Hyp. II. 71; Am. 12).

Pūrṇa-Dīkṣābhiṣeka-See Abhiṣeka.

Pūrnābhiṣeka—See Abhiṣeka.

Pṛthivī is the Earth with its seven *Dvīpas* (lands) and is known as Vasumatī. In the middle of it is the golden king of mountains, the Sumeru. Its peaks are of silver, coral, crystal, gold and pearl. Here blue like the leaf of the blue lotus, on account of the sheen of the emerald, is the southern region of the heavens; the eastern is white, the western bright, and the northern yellow. (Pys. III. 25). The seven oceans, which surround its various *Dvīpas* (lands) like bracelets, taste as sugar-cane, wine, clarified butter, curd, gruel and milk (besides the salt one). They measure 50,00,00,000 Yojanas. In the *Dvīpas* live good men and gods. Sumeru is the garden of the gods. The gardens are Miśravana, Nandana, Caitraratha and Sumānasa. Sudharmā is the council of the gods. Sudarśana is their city; Vaijayanta their palace. (Pys. III. 22).

Prakṛtyāpūrāta is filling up the creative causes through which comes the change to another life-state. Such a change to another life-state takes place of the life-state into which the body and powers have already changed and exist. On the former change going out comes the close appearance of their next change by the sequential showing forth of organ and part which did not exist before; and the creative causes of the body and the powers favour each their own modifications by filling up, which again has the necessity of virtue, etc, as the incidental cause. These incidental causes in the shape of virtue etc., do not move the creative causes into action; because the cause is not moved into action by the effect. Instead, it pierces the obstacles like the husbandman. As a husbandman desirous of carrying water from an already well-filled bed to another, does not draw the water with his own hands to places which are on the same or a lower level; but simply removes the obstacles, and thereupon the water flows down of itself to the other bed, so it pierces through vice which is the obstacle to virtue; and that being pierced through, the creative causes pass through their respective changes.

Or, similarly, the same husbandman does not possess the power of transferring the earthy and water juices to the roots of rice in the same bed. He therefore weeds out the obstructions out of the common bed after which the juices themselves enter the roots of rice. Similarly virtue only becomes the cause of the removal of the vice, because purity and impurity are diametrically opposed to each other. It is not that the virtue becomes the cause of the creative causes moving into action. On the other side, too, vice counteracts virtue and thence comes the change to impurity. (Pys. IV. 2-3).

Prajñājyoti-Yogi—See Yogi.

Praṇava is the sacred word Aum (ॐ) which connotes Īśvara. This Praṇava should therefore be constantly repeated and there should also be a habitual mental understanding of its meaning, i.e., that it signifies Īśvara. (Pys. I. 27-29; Gp. I. 83-89; See **Aum, Om.**).

Praṇava-dhyāna means meditation on Praṇava. This Praṇava is the bow; Ātman the arrow and Brahman the target. One should carefully and with complete absorption try to pierce the target.

The Ātman should be made the base-piece of an Araṇī (s.v.) and Praṇava should be made the upper piece. With meditative practice one should perform Manthana (See **Araṇī**) and try to see the Supreme Essence. (Dhyā. 14-24; Nād. 12-17; Śivapu. II. 8, 1 ff.; VI. 3, 1 ff.; 9. 1 ff.; 13, 1 ff.; 14. 1 ff.: Yc 71-92).

Praṇava-Praśaṁsā—Hearing Auṁkāra is like hearing the Brahman. Pronouncing Auṁkāra is like going to the abode of Brahman. The vision of Auṁkāra is like the vision of one's own from. The contemplation of Auṁkāra is like the attainment of the Brahman-form. Praṇava is like a bridge of Śāstras and Mantras. If it is not placed in the beginning of a Mantra that Mantra becomes degraded, and if it is not placed at the end of a Mantra, the Mantra becomes squandered. Just as in the absence of a dam water flows-off towards lower grounds in a moment, so absence of. Praṇava (absence of Auṁkāra) destroys the Jāpaka (one who is performing Japa) in a moment. Auṁkāra is benefactor, pious preserver of Dharma, and it fulfills all kinds of desires. Auṁkāra is like the Supreme Brahman and Lord of all Mantras. Just as only one twig holds three leaves of Palāśa (*Butea Frondosa*), similarly Auṁkāra supports the three worlds. For the sake of all kinds of Siddhis, and for the establishment of faith in Atharvaveda, Vedānta, and various Śāstras, Auṁkāra is invariably pronounced. Primal Mantra from Praṇava has been determined by the three Vedas. In the use of all the Mantras this Praṇava or Auṁkāra is always affixed in the beginning. Auṁkāra is pronounced for the Siddhi of all the Mantras. Thereforc Auṁkāra is undoubtedly the lord of all the Mantras. (Mys. 73; Am. 4-5; Yc. 71-92; Yośi II. 5-6; 11-12; VI. 56-57).

Pratibhādarśana-kriyā—Pratibhā is seen beyond the regions of the three *Lokas* (worlds) i.e. the Bhūḥ, Bhuvaḥ, and Svaḥ, and the three Lights, i.e., Moon, the Sun, and the Fire. A Yogi who, either observing or not the external purities (*Śauca*), is capable of seeing the Pratibhā becomes untouched by sins, just as the lotus-leaves remain unaffected by water. The practice of Pratibhā-darśana destroys old age and death, and bestows various accomplishments (Siddhis). (Lys p. 63).

Pratīkopāsanā is the invocation of shadow. The invocation of Pratīka (shadow) gives to the devotee the objects seen, as well as unseen; undoubtedly, by its very sight a man becomes pure. In a clear sunlit sky, behold with a steady gaze your own divine reflection. Whenever this is seen, even for a single second in the sky, you behold God atonce in the sky. He who daily sees his shadow in the sky, will get his years increased and will never die an accidental death. When the shadow is seen fully reflected in the field; of the sky, then one obtains victory, and conquering the Vāyu he goes everywhere.

How to invoke :—At the time of rising sun, or by Moon, let one steadily fix his gaze on the neck of the shadow he throws. Then, after some time, let him look into the sky. If he sees a full grey shadow in the sky, it is auspicious. He who always practices this and knows Paramātmā, becomes fully happy through the grace of his shadow. At the time of commencing travel, marriage, or auspicious work, or when in trouble it is of great use. This invocation of the shadow destroys sins and increases virtue. By its constant practice one begins at last to see it in his heart, and then a persevering Yogi is Liberated. (Śs. V. 15-21).

Pratyakṣa or Perception is the mental modification which cognises chiefly the specific appearance of an object, being the nature of both the generic and the specific qualities, and which has it for its object, by means of inpression caused therein by the external object through the passage of the senses. The result is the knowledge of the modifications (*Vṛttis*) of the mind by the Puruṣa, as if they were not at all distinguishable from himself. (Pys. I. 7.).

1. Pratyāhāra or Abstraction is the fifth of the Yogāṅgas. It is that by which the senses do not come into contact with their objects and follow, as it were, the nature of the mind. The meaning is that in the absence of contact with their objects they initiate, as it were, the nature of the mind. The senses are restrained like the mind, when the mind is restrained. They do not stand in need of other means like the control of the other organs. Just as the bees fly as the queen flies, and sit as the queen sits down, so the senses become restrained as the mind is restrained. This is Pratyāhāra. Some say that the conquest of the senses is their nonattachment to their objects, such as, sound etc. Attachment is a defect which draws them away from the good. Others say that inasmuch as the enjoyment of unprohibited objects is proper, it should be said that contact with sound etc, subject to one's wishes, is the conquest of the senses. Others again say that the conquest of the senses is the obtaining of knowledge of sound etc, without their causing pleasure and pain in the absence of attachment and aversion. Jaigīśavya says that it is only the want of action of the senses, on account of the one-pointedness of mind. For this reason it is then that this control is the very highest, the restraint, that is to say, of the senses along with the restraint of the mind; and also for the reason that the Yogis, being thus restrained, do not stand in need of employing other means like those employed in the conquest of other organs. (Pys. II. 55; Am. 5; Kṣu. 6ff; Tejo. I. 34; Dr. VII. 1-14; Maṇḍ. I. 1, 7; Yota. 68; Śāṇḍi. I. 8, 2).

2. Pratyāhāra is the fifth of the nine Yogāṅgas of Laya Yoga. When all the mental energy is withdrawn from the Senses and directed inwards it is called Pratyāhāra. It should be practiced through the eyes, the place between the two eyebrows, forehead, and the Brahmarandhra—all these are vital places in the gross body. Steadying the mind, successively from bottom to top, in all these places, is achieved perfection in Pratyāhāra. When a mental state similar to that prevailing after the meals, after a sexual intercourse, and on the cremation ground, develops in a Sādhaka then the state is called the last fruit of Pratyāhāra. (Lys. pp. 33 ff.).

Prathama-Kalpika Yogi—**See Yogi.**

Pradhāna-jaya is mastery over the First Cause (*Pradhāna*). Mastery over Pradhāna means the power of control over all the modifications of Prakṛti. (Pys. III. 47).

Prabhājayī-kriyā— Form is the Sense-continua of the Element Fire. The Universe being of the nature of name and form, these sense-continua are strong enough. The form attracts by its mere appearance. Victory over five Sense-continua is obtained by Sādhanā in an extremely solitary and secret place. The practice itself should be performed secretly. Keeping the most beloved of forms before oneself, making the mind free of desires and carclessness, and dissolving it (mind) into the divine subjective Form, one should perform this Sādhanā. (Lys. pp. 59-60).

Pramāṇa or Real Cognitions are Pratyākṣa (Perception or Sense Cognition), Anumāna (Inference or sequential cognition), and Āgama (Verbal cognition). (Pys. I. 7).

Pramāda or Carelessness is want of resort to the means of Trance. (Pys. I. 30).

Prasupta or Dormant is one of the four-fold modes of existence of the afflictions (Kleśas). What is dormancy ? it is the existence in the mind as power alone in a germinal state. It is awake when it turns its face towards its objects. In the case of him who possesses discriminative knowledge, the germs of the afflictions are signed, and therefore even on the object coming in fornt they do not come into operation. How can the burnt up seed sprout ? Hence the wise man, whose afflictions are gone, is said to have had his birth. It is said to have had his last birth. It is in him alone that the afflictions pass into the fifth state, that of the seed being burnt up; inasmuch as the afflictions do exist in the state, although their seed-power has been burnt up. It is for this reason that they do not awaken even when an object comes in front of them. This is the dormancy of those whose seed-power has been burnt up. (Pys. II. 4).

Prājāpatya region is one of the seven Bhuvanas. In it live five descriptions of Gods. Kumudas, Ṛbhus, Pratardanas, Añjanābhas, and Pracittāhhas. They have the Mahābhūtas in their power. Contemplation is their food. They live on for a thousand Kalpas. (Pys III. 25).

Prāṇa is the vital air or better 'vital-force'. Life, which shows itself as the operations of Prāṇa and others, is the manifestation of all the powers of sensation and action. Its action is five-fold. The Prāṇa (i) moves through the mouth and the nose, and manifests itself within chest. It is the Devatā of the Nāḍīs because the Nāḍīs represent its function.

The Samāna (ii) manifests upto the navel. It is so called because it carries equally (*Sama*), to all parts of the body, the juice of food etc.

Manifesting down to the soles of feet (all over) is the Apāna (iii) so called because it carries (*Apa*).

Manifesting upto the head is the Udāna (iv) so called because it carries upward (*Ut*).

The Vyāna (v) is so called because it pervades the whole body in every direction.

Of these Prāṇa is the chief. (Pys. III. 38). It is said that Amarolī, Vajrolī and Sahajolī (s.v.) are accomplished when the mind becomes calm and Prāṇa has entered the middle channel (Suṣumnā). No one else can get Mokṣa (Emancipation) except one who can make one's Prāṇa and Mind latent. Always living in a good locality and having known the secret of the Suṣumnā (s.v.), which has a middle course, and making the Vāyu move in it the Yogi should restrain the Vāyu in the Brahmarandhra (Hyp. IV. 14-16). As long as the Prāṇa does not enter and flow in the middle channel and the

Vindu does not become firm by the control of the move-ments of the Prāṇa; as long as the mind does not assume the form of Brahman without any effort in contemplation, so long all the talks of knowledge and wisdom are merely the nonsensical babbling of a madman. (Hyp. V. 113; See also Ait. Br. II. 26, 3, 2; Taitt. Br. III. 20, 48; Gp. I. 2, 3; Sus. IV. 5, 28; Am. 34-37; Dhyā. 56-59; Śāṇḍi. I. 4, 12-13; Brahmo. 1; Sees **Vāyu**).

Prāṇa-kriyā—Mana, Prāṇa, and Vāyu—all these three are bound into one relationship. Vāyu and Prāṇa are of the nature of Cause and Effect and thcrefore, the Nyāsa has an unitary relationship with Prāṇāyāma. Detailed varieties of Prāṇāyāma have been given by Ācāryas of Haṭha-yoga. In Mantra Yoga also the Sahita-Prāṇāyāma has been adopted which is extremely beneficial. Some Ācāryas have also advocated the Sahaja Prāṇāyāma. (Mys. 48). (See **Prāṇyāma**).

Prāṇamaya-kośa is the "Sheath of Breath" (*Prāṇa*) which manifests itself in air and ether, the presiding elements of the Anāhata and Viśuddhi Cakras.

There are ten Vāyus (*Airs*) or inner vital forces of which the first five are the Principal—namely the Sapphire Prāṇa, Apāna the colour of an evening cloud; the silver Vyāna; Udāna the colour of fire; and the milky Samāna. All these are various aspects of the action of the one Prāṇa-devatā. Kuṇḍalinī is the mother of Prāṇa which She, the Mūla-prakṛti, illumined by the light of the Suprme Ātmā, generates. Prāṇa is Vāyu or the universal force of activity, divided on entering each individual into five-fold functions. Sepecifically considered, Prāṇa is inspiration, which with expiration is from and to a distance off eight and twelve inches respectively. Udāna is the ascending Vāyu. Apāna is the downward Vāyu, expelling wind, excerment, urine, and semen. The Samāna or collective Vāyu kindles the bodily fire, conducting equally the food, etc, throughout the body. Vyāna is the separate Vāyu, effecting division and diffusion. These forces or Vāyus respectively cause respiration, excretion, digestion, and circulation. (Śt. I. 45 et. seq.).

Prāṇa-Śuddhi-kriyā—Whoever is able to stop the movement of Prāṇa and Apāna is considered versed in Prāṇāyāma. As long as the Prāṇa moves uncontrolled so long the mind also remains unsteady; but when the movement of Prāṇa stops then the mind also becomes steady. Therefore, a Yogi who is able to control the movements of Prāṇa and Apāna obtains the seat of Brahman. When the movements of Prāṇa and Apāna are thus stopped then the Yogi should meditate upon the Self and do nothing else. This is called Prāṇa-siddhi-kriyā which should be learnt from·the Guru. (Lys. p. 67; Tri. 95 ff.; Yovā. V. 13, 3; 78, 46; VI. 69, 4!; 80, 35).

1. Prāṇāyāma is regulation of breath. Four things are necessary in practising it, viz. (i) a good place (*Sthāna,* s.v.); (ii) a suitable time (*Kāla,* s.v.); (iii) moderate food (*Mitāhāra,* s.v.); and (iv) the purification of Nāḍīs or vessels of the body, i.e. alimentary canal etc, (*Nāḍī Śuddhi,* s.v.). When these four things are accomplished let one sitting firmly in a posture begin regular Prāṇāyāma. The retention of breath in Prāṇāyāma is called Kumbhaka which in its turn is of eight kinds : Sahita, Sūryabheda, Ujjāyī, Śītalī, Bhastrikā, Bhrāmarī, Mūrchā, and Kevalī. Thus Kevalī is the highest of the Prāṇāyāma and one who knows it can accomplish anything in this world. (cf. all these technical words in order to obtain a complete knowledge of the stages and benefits of Prāṇāyāma). (Ghs. Fifth lesson; Śs. III. 22-24). In all kinds of Yoga, there are four stages of Prāṇāyāma : Ārambha-avasthā (s.v.) or the state of beginning; (ii) the Ghaṭa-avasthā (s.v.) or the state of Co-operation of Self and Higher Sell; (iii)Paricaya-avasthā (s.v.) or knowledge; and (iv) Niṣpattiavasthā (s.v.) or the final consummation. (Śs. III. 29). Prāṇāyāma should not be practised just after the meals, nor when one is very hungry. Before beginning the practice some milk and butter should be taken. (Śs. III. 37; Kṣu. 4-5; Tejo. I.16,31; Tri. 30, 53-55, 95-103; Dr. VI. 1-11; Yota. 32-35, 63-67; Varā. V. 18).

Kinds of Prāṇāyāma—Considering *Pūraka* (Filling), *Recaka* (Expelling) and *Kumbhaka* (Confining) Prāṇāyāma is of three kinds. Accompanied by Pūraka and Recaka, and without these, Kumbhaka is of two kinds, i.e. Sahita (with) and Kevala (alone). Exercise in Sahita should be continued till success in Kevala is gained. This latter is simply confining the air with ease, without Recaka and Pūraka. This unassisted Kumbhaka is Prāṇāyāma *par excellence*. Whcn it can be performed successfully without Recaka and Pūraka there is nothing in the three worlds which may be difficult to obtain. He who is competent to keep the air confined according to pleasure by means of Kevala alone undoubtedly obtains the position of Rāja Yoga. Kuṇḍalinī awakens by Kumbhaka and by its awakening Suṣumnā becomes free from impurities and success in Haṭha is accomplished. There is no success in Rāja Yoga without Haṭha Yoga, and no success in Haṭha Yoga without Rāja Yoga. One should, therefore, practice both of these well till complete success is gained. On completion of Kumbhaka the mind should be given rest. By practising in this way one is raised to the position of Rāja Yoga. (Hyp. II. 71-77 Yokup. I. 19-21; Yotā. 36-39; Śāṇḍi. I. 5, 2-4; 6, 1-6; 7, 1 ff.).

Method of performing Prāṇāyāma :—Sitting in the Padmāsana posture the Yogi should fill in the air through the left nostril (closing the right one), and keeping it confined according to one's ability, it should be expelled slowly through the right nostril. Then, drawing in the air through the right nostril slowly, the belly should be filled and after performing Kumbhaka as before, it should be expelled slowly through the left nostril. Inhaling thus through the one, through which it was expelled, and having restrained it till possible, it should be exhaled through the other slowly and not forcibly. If the air be inhaled through the left nostril, it should be expelled again through the right; then filling it through the right nostril and confining it, should be expelled through the left nostril. By practising in this way through the right and the left nostrils alternately, the whole of the collections of the Nāḍīs of the *Yamīs* (practisers) become clean and free from impurities after three months. At the end of Pūraka, Jalandhara Bandha should be performed, and at the end of Kumbhaka and at the beginning of Recaka Uḍḍīyāna Bandha should be performed. (Hyp. II. 45).

Proportion of the various steps of Prāṇāyāma :—It Is necessary to observe a definite and rhythmic ratio of timings in the three steps of Prāṇāyāma, viz., between Pūraka, Kumbhaka and Recaka. This ratio has been fixed as 1-4-2; that is, if *Pūraka* (Inhaling) is performed for 1 unit of time then the duration of *Kumbhaka* (Retention) should be 4 units of the same time and that of *Recaka* (Exhaling) of 2 units of the same time. One can fix the duration of 1 unit of time according to his convenience and capacity but then he should accordingly maintain the ratio of the Pūraka, Kumbhaka and Recaka as mentioned above. In Gāyatrī Sādhanā, however, this Prāṇāyāma is usually performed in four steps to conform it to the four feet of Gāyatrī. This fourth step consists in External Kumbhaka; that is, after exhaling one should retain the air, outside as well, before inhaling it again. The time unit of this external Kumbhaka should be 2. Thus the ratio of timings in such a four-step Prāṇāyāma should be 1 - 4 - 2 - 2.

Kumbhaka should be performed gradually four times during day and night (morning, noon, evening, and midnight). On the first day one may begin with ten Prāṇāyāmas and go on increasing five daily till the number of Kumbhakas for one time is 80, and for day and night together it is 320.

When Prāṇāyāma is performed properly it eradicates all diseases, but an improper practice generates diseases. Hiccough, asthma, cough, pain in the head, the ears, and the eyes and other various kinds of diseases are generated by the disturbances of the breath. Therefore, air should be expelled with proper tact, should be filled in skillfully and kept confined properly. Therefore in his zeal to gain success or Siddhis early, one should not begin practice either by using too much force in filling-in, confining and expelling the air, or by omitting any of the instructions. When the Nāḍīs become free from impurities, and there appear the outward signs of success, such as, lean body and glowing colour, then one should feel certain of success. By removing the impurities of the Nāḍīs the air can be restrained according to one's wish and the appetite is increased, the divine sound is awakened and the body becomes healthy. If there be excess of fat or phlegm in the body the Śaṭākarmas (six kinds of duties) should be performed first. But others, not suffering from the excess of these, should not perform them (Hyp. II. 7-21). Prāṇāyāma performed after getting rid of obesity born of the defects of phlegm by the performance of the Śaṭkarmas, easily brings success. Some Ācāaryas, however, do not advocate the Ṣaṭkarmas and hold that the impurities are dried up by the practice of Prāṇāyāma alone. (Hyp. II. 36-37).

When the system of Nāḍīs becomes clear of the impurities by properly controlling the Prāṇa, then the air, piercing the entrance of the Suṣumnā enters it easily. (Hyp. II. 41; Gp. I. 90-95; Śs. III. 34 et. seq.; Also cf. Am. 7ff.; Tri. 95-113; Dr. VI. 14-20; 43-51; Maṇḍ. I. 1, 6; Yokup. I. 22-39; Yc. 100-108; Yotā. 40-43).

2. Prāṇāyāma or Regulation of breath is the fourth of the Yogāṅgas and should be practised when posture (*Āsana*) has been perfected. Prāṇāyāma is the stoppage of the inspiratory and expiratory movements of breath, and this manifests as external, internal and total restraint, It is. regulated by time, place and number and is of long duration and subtle. The cessation of the motion of breath which precedes expiration is external. The cessation of the motion of breath which precedes inspiration is internal. The third manifests total restraint where cessation of both these motions takes place by a single effort. As water thrown on a heated stone shrivels up from all sides, so do both cease simultaneously. All these are regulated by place. So much of space, occupied by it. Also arc they regulated by time. The meaning is that they are measured by ascertaining the seconds of their duration. They are also regulated by number. The first cessation is for so many, the second for so many, and similarly the third. Similarly it is thus mild, thus middling and thus intense. Thus it is regulated by number. This verily thus practised becomes long in duration and subtle The fourth stage is that which follows when the spheres of the external and internal have-been-passed. The sphere of the external (first stage), having been mastered by the measurements of time, space and number, is left behind. Similarly is the sphere of the Internal (second stage) thus measured, left behind. In the case of both (third stage), it becomes long and subtle. The cessation of the movements of both in sequence of the attainment of that state, by gradual mastery over the different states, is the fourth. In the third the sphere is not considered; the cessation of the motion takes place with one single effort, and is then measured by space, time and number; and thus becomes long and subtle. In the fourth, however, the spheres of inspiration and expiration are ascertained, the different states are mastered by and by, and it follows the perfection of both. Thus comes about the cessation of the movements of both. This is the fourh Prāṇāyāma. (Yotā. 51-52; See 1. **Prāṇāyāma,** above).

The Karma of the Yogi, which covers up the discriminative knowledge, is destroyed as he practices the Prāṇāyāma.

And so it has been said : "There is no purificatory action higher than Prāṇāyāma; purity is secured by that, through the destruction of impurity; and the light of knowledge shines. The Yogi now achieves fitness of mind for concentration (*Dhāraṇā*)". (Pys. II. 49-53; Gp. II. 1-21.). The Laya-Yoga prescril es only Kevala Prāṇāyāma. (Lys. p. 10-11).

Prāṇāyāma-Phala means the resultant benefits of performing Prāṇāyāma properly. (See 1. **Prāṇāyāma** above.).

By performing Prāṇāyāma properly one becomes rid of all his sins. If one continues it for three years he becomes, perfect for Yoga because he thus conquers the Vāyu (Wind), obtains control over his senses, eats and sleeps little, becomes radiant in complexion and strong in body. There remains no danger of untimely death.

A Prāṇāyāma in which there is sweating is called lowest, that in which there is shivering in the body is called middling, and that in which the body rises above is called best. The lowest form of Prāṇāyāma destroys diseases and sins while the middling destroys diseases and greater sins. In the best form the quantity of urination and defecation becomes less, the body becomes light and food intake is very little, senses and mind are sharpened, and the knowledge of all the three lives—the past, present and the future, is obtained.

Nothing remains difficult in all the three times for one who can leave Recaka and Pūraka and perform only Kumbhaka.

Cures of diseases through Prāṇāyāma :—If a Sādhaka with efforts succeeds in concentrating his mind in the evening on his navel-stem, tip of the nose and toes, he becomes free of all diseases, By concentration on the navel-stem he becomes free of diseases of the stomach; by concentration on the tip of the nose he obtains long life and lightness of the body. In the early morning just before sunrise if one sucks air through his tongue he can in three months gain mastery over speech, and in six months can be free of every serious disease. By containing the Vāyu (air) in a diseased organ of the body (i.e. concentrating upon that organ) that organ becomes cured of the disease, because the control of the Prāṇas is the most important way of establishing the mental concentration.

By raising the Apāṇa-vāyu (s.v.) and stopping the ears with hands, enables one to control his mind. And when control over mind is thus obtained the Prāṇa-vāyu becomes regulated and flows through the left, right and middle Nāḍīs with equal frequencies. This regulation of the Prāṇa-vāyu enables one to conquer the Prāṇa and know the events of day, night, month, year and the three times. (Tri. 104-119; Dr. VI. 21-31; Yc. 116-119). See also **Svarodaya-Vijñāna**.

Prāṇodgītha—The Prāṇa upholds the Universe. Creation, preservance and dissolution of the universe is performed only by Prāṇa. The Prāṇa itself is Brahmā, Viṣṇu, and Maheśa (Śiva). Therefore no Yogi can proceed on the path of Yoga without the help of Prāṇa. Prāṇa itself is the mind in the subtle body and vigour in the gross body—therefore victory over these two can be obtained only by victory over Prāṇa. It is Prāṇa which upholding the light-form, attracts everyone towards its own form. Therefore, for this reason no Udgītha Sādhanā is possible without the help of Prāṇa. In order to obtain Siddhi Prāṇodgītha Sādhanā should be performed before beginning any other kind of Udgītha-sādhanā. A Yogi can be entitled to Prāṇodgītha-sādhanā only after knowing the mysteries of Prāṇa from his Guru. The Yogis adept in Yoga have divided this Sādhanā into eleven kinds and these are performed with the help of five worldly subjects, five supernatural subjects and Manas. First of all, uniting the small Prāṇa with the great Prāṇa one should worship the great Śakti. Thereafter, becoming worthy of receiving the favour of Energy from Gods and accepting only the remains of the Yajña-offering, one should become worthy of Self-purification and then accomplish his objects. (Lys. p. 74-75).

Prārthanā is one or the Mudrās (s.v.) in which both hands are placed on the heart in extended form. (Mu. 100).

Plāvinī is one of the eight kinds of Kumbhakas. When the belly is filled with air circulating within the body, the body easily floats even in the deepest of waters like the leaf of a lotus. It is Plāvinī, (Hyp. II. 70).

B

Bandhas, also called Mudrās, are various methods for controlling the Vāyus and arousing the Kuṇḍalinī. The three main Bandhas are Mūla-bandha (s.v.). Uḍḍīyāna-bandha (s.v.) and Jālandhara-bandha (s v.). (Yokup. I. 40-53; Yośi. I, 101-103). See also **Mudrā.**

Bala-Siddhi is attainment of strength. By Saṁyama with reference to the strength of an elephant the Yogi comes to possess the strength of an elephant. By Saṁyama over the power of the king of birds one gets the power of the king of birds. By Saṁyama over the power of Vāyu one gets the power of Vāyu, and so on. (Pys. III. 23).

Bali means presentation of an offering to a Deity. No success can be obtained in the worship of a desired Deity without pacifying the disturbing elements. Bali is therefore offered for the pacification of the disturbing elements. Of all the Balis the Ātma-bali (offering one's own self) is the best. Ātmabali destroys the Ahaṁkāra and the Sādhaka becomes successful in his aims. In the process of Bali the offering of enemies like *Kāma* (Desire), and *Krodha* (Anger) occupy second place. Ail these are subjects connected with internal Bali. After the worship when remaining things are offered as Bali then the Iṣṭa-devatā is pleased. In certain sects good fruits are offered as Bali. In some other sects the practice of Bali of the Sacrificial animal is also current All these differences of Bali have been determined on the basis of the three qualities. After offering Bali for the pleasure of Iṣṭa-devatā it is proper to offer further Balis for the satiation of all the Bhūtas of the world. After performing worship the devotee should always offer Bali of the remaining fruits, flowers and fragrances to his Iṣṭadevatā. There is no doubt that the Iṣṭa-devatā is pleased by Bali and all the disturbances are also removed through it. First of all one should offer Bali to his Iṣṭa-devatā, and then to other Deities. Thereafter, a devoted Sādhaka should offer Bali for the satiation of his Pitṛs. For Brahmā and Viśvedevas it is quite proper to offer Bali in one's own house. For Dhanavantari the Bali should be performed in the northern direction. Balis should be offered for Indra in the East, for Yama in the South, . for Varuṇa in the West, for the Moon in the North. For Dhātā and Vidhātā it is customary to offer Bali at the door of the house. For the Rākṣasas the Bali should be offered in the direction of the sky, and for the satiation of the Pitṛs one should offer Bali with his face towards South. A householder should first compose and concentrate his mind and then perform *Ācamana* (sipping water from the palm of the hand for purification the water so sipped should not be spit out again); then taking water should offer Bali to the above-mentioned Deities at their specified places. Getting purified in this manner a householder should perform *Graha-bali* (offering to the planets). Again, he should place food-grains on the ground for the satiation of dogs, Śvapacas (low caste people) and birds. This Vaiśvadeva offering should be performed both in the mornings and evenings. (Mys. 56) .

Basti is second of the Ṣaṭkarmas or six Practices meant for Śodhana or purification of the body. Bastis are of two kinds : (i) Jala-basti and (ii) Śuṣka-basti (Ghs. I. 45). By practising this Karma colic, enlarged spleen and dropsy arising from the disorders of *Vāta* (air), Pitta (bile) and *Kapha* (phlegm) are all cured. Practice of Jala-basti clears the Dhātus, the Indriyas and the mind. It gives flow and tone to the body and increases the appetite. (Hyp. II. 26-29).

Bahiṣkṛta is last of the four Antar-dhautīs. To practice this, one should by *Kāka-cancu* or crow-bill Mudrā fill the stomach with air, hold it there for an hour and a half, and then force it down towards the intestines Then standing in navel deep water, one should draw out the Nāḍīs with hand till they are fully cleansed, and then draw them in again into the abdomen. As long as a person has not gained the power of retaining breath for an hour and a half (or retaining wind in the stomach for that period), so long he cannot achieve this grand Dhautī or purification. This practice should also be kept very secret and must not be revealed to anybody. Ṭhrough its practice alone one gets *Divya-Deha* (Godlike body). (Ghs. I. 22-25).

Bāṇa-Liṅga is the name of a flame situated in the Anāhata Lotus. By Contemplating on this, one gets objects of the seen and the unseen universe. (Śs. V. 84). It is situated in the Triangle of the Anāhata Lotus and is like shining gold. On its head is an orifice minute as that in a gem. It is the resplendent abode of Lakṣmī. (Ṣn. Ver. 25).

Bālā is the Presiding Adept of Svādhiṣṭhāna Ḷotus. (Śs. V. 75).

Bāhyātmā means the outer-ātman. The Puruṣa (or the ḍweller in the body) is threefold, viz., the Outer-Ātman, the Inner-Ātman (Aṅtarātman) and the Paramātman.

The two layers of skin (epidermis and dermis), the nails, the flesh, the hair, the fingers and thumbs, the backbone, the ankles, the belly, the navel, the hips, thighs, the cheeks, the eyebrows, the forehead, the arms, the sides, the head, the small veins and nerves, the eyes, and ears, etc.,—that which has these and which is born and dies is called the Outer-Ātman. (Ātmano. 1).

Bindu literally means a "drop" or a "point" such as the Anusvāra. But in the Mantra Śāstra it has a technical meaning. Bindu is an aspect of Śakti or Consciousness. As so interpreted and as Ī'svara-Tattva, in which it is, Śakti is called Bindu; because here consciousness completely identifies itself with the universe as unmanifested Idaṁ (otherness) and thus subjectifies it and becomes with it a point of consciousness.

Nāda and Bindu are states of Śakti in which the germ of action (*Kriyā-śakti*) so to speak increasingly sprouts with a view to manifestation producing a state of compactness of energy and readiness to create. They are, like all else, aspects of Śakti, but are names of those aspects which are prone to and ready for creation Of these the Bindu is said to be the massive state or *Ghanāvasthā* of Śakti. The Śakti is seized with the desire to create and becomes Ghanībhūta (*Vicikīrṣur ghanībhūta*). In other words, Śakti is conceived as passing gradually from its subtle state through Şakti-tattva and Nāda and becomes what is relatively gross or massive as Power which is fully equipped to pass from the stage of mere potency into that of active manifestation. This stage is Bindu. which is called Mahābindu or Para-bindu to distinguish it from other Bindus into which it subsequently differentiates in the process of creation.

Bindu as the Cause is *Cidaghna* or massive Consciousness and Power in which lie potentially in a mass (*ghana*), though undistinguishable the one from other, all the worlds and beings about to be created. This is Parama-Śiva and in Him are all the Devatās It is thus this Bindu which is worshipped in secret by all Devas and which is indicated in its different phases in the *Candrābindu* (Nāda-Bindu) Śakti and Śānta of the Oṁ and other Bīja Mantras.

This Bindu is in Satyaloka, which, within the human body, exists in the pericarp of the thousand-petalled Lotus (Sahasrāra) in the highest cerebral centre. It is compared to a grain of gram (*Caṇaka*) which under its outer sheath (which is *Māyā*) contains the two seeds (Śiva and Śakti) in close and undivided union. This Supreme Bindu as containing in Himself all Devatās is the ultimate object of adoration by all classes of worshippers under the name of Śiva or Mahārviṣṇu or the Devī.

The Para-Bindu is thus the Head of every line of creation; of the Tattvas or Vikṛtis from Buddhi to Pṛthivī and their Lords, and of the Śabda or Mantra creations. On the "bursting" of the seed, which is the Parabindu, the latter assumes a threefold aspect as Śiva or Bindu, Śakti or Bīja and Nāda or Śiva-Śakti aspect which, considered as the result, is the combination, and from the point of view of cause, the inter-relation of the two—the one acting as the excitant (*kṣobhaka*) and the other being the excited (*kṣobhya*). Thus all the three—Nāda, Bindu and Bīja—are but different phases of Śakti in Creation, being different aspects of Parabindu which is itself the Ghanāvasthā aspect of Śakti. (Śt. I. 7 et. seq.; Tt. Ch. VI.; Ipv. III. 1, 2).

Bilva is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Making the left thumb erect clasp it with the thumb of the right hand. Clasp the thumb of the right hand so clasping the left thumb, with all the fingers of the right hand. Now clasp with all the fingers of the left hand the fingers of the right hand which are already in a clasping position. Simultaneously the Kāmabīja be recited. This has been called Bilva Mudrā which is secret of all the Mudrās. (Mu. 53).

Bīja is one of the Mudrās (s.v.). Crossing both hands in a crecent form, both the thumbs be joined with the fore fingers. From below both the little fingers be joined with the middle fingers. In the same manner ring fingers be joined at the bottom in slightly bent form. This is the Bīja Mudrā which quickly increases all kinds of wealth. (Mu. 135-136).

Bīja-Mantra is applied to monosyllabic Mantras. The Tantrik Mantras called Bīja (Seed) are so named because they are the seed of the fruit, which is Siddhi, and because they are the very quintessence of Mantra. Bīja-Mantras are usually short unetymological vocables, such as Hrīṁ, Śrīṁ, Krīṁ, Aiṁ, Phaṭ, etc., having no apparent' meaning. The initiate, however, knows that their meaning is the own form (*Sva-rūpa*) of the particular Devatā, whose Mantra they are, and that they are the Dhvani which makes all letters sound and which exists in all which we say or hear.

The process of evolution of the Bīja mantras can be summarised thus : In the beginning of things the natural Principal .(*Prakṛti*) was in a state of equilibrium (*Sāmyāvasthā*). Then there was no Sound, for there was no movement of the objective world. The first Vibration which took place at the commencement of creation, that is, on the disturbance of equilibrium (*Vaiṣamyāvasthā*) was a general movement (*Sāmānya spanda*) in the whole mass of Prakṛti. This was the Praṇava-dhvani of Auṁ Sound. It is not that the Sound is represented as it is by the Sound of the letters Auṁ. Auṁ is only the *approximate* representation or gross utterance to gross ear of the Subtle Sound which is heard in Yogic experience of the first movement which is continually taking place, for at each moment the creative movement is present. From out of this general movement and Sound special movements (*Viśeṣa-spandas*) and Sounds arise. Now, Auṁ is the general Sound, while the other Bīja Mantras are the particular Sounds which are the letters of the alphabet. These are evolved out of the general Sound which underlies all particular Sounds. Both the Auṁkāra or Praṇava and the Bīja-Mantras as pronounced by the mouth are thus the articulate equivalents of the inarticulate primal Dhvani. They become articulate at the last stage of their expression called Vaikharī or *Spaṣṭatara-spanda* of the four stages known as Parā (Rest passing into movement), *Paśyantī* (general movement), Madhyamā or special movement of subtle character heard by the subtle ear, and Vaikharī or special movement which as speech is the fully articulated Sound heard by the gross ear. The Praṇava-Mantra is thus the Sound Equivalent of Brahman and the Bīja-Mantras are the various forms with attribute (*Saguṇarūpa*) of the Devas and Devīs. It is true that the approximate Sound Auṁ is said to be constituted of the letters A, U, M. This is not to say that the primordial Dhvani was these letters or their combination. For these letters are the product of the primordial Dhvani which precedes them. What is meant is that Auṁ as gross Sound heard by the gross ear is the Sandhi or combination of these letters. This Auṁ is Sounded as if from the navel with a deep rolling and continuous Sound ending at the upper part of the nostrils where the *Candrabindu* is Sounded.

A Bīja-Mantra (or *Seed-Mantra*) is strictly speaking, a Mantra of a single letter such as Kaṁ, which is composed of the letter Ka (क्) together with *Candrabindu* (ँ) which terminates all Mantras. Even here there is in a sense another letter. The reason is that the vowel cannot be interminably pronounced and is therefore terminated by a consonant. In fact, as Paṇini says, the function of a consonant is to interrupt a vowel sound. The consonant cannot be pronounced without a vowel, which is hence known as the Śakti of a consonant. Here the termination is Ṁ in the form of the nasal breathing called *Candrabindu* (ँ) which is Nāda and Bindu. The Ṁ which ends the Bīja is sounded nasally, high up in the bridge of the nose, and never reaches the lips. In all the other letters one or other of the five Bhūtas or forms of sensible matter (Ākāśa, Vāyu, Agni, Āpas Pṛthivī) predominate. For this reason, in the selection by the Guru of the Mantra for his disciple the letters are chosen according as an examination shows that there is an excess or deficiency of any particular Bhūta. Where there is excess of a Bhūta, the letter in which it is predominant is said with the outbreathing. Where there is a deficiency it is said with the inbreathing. Ṁ is chosen to end the Bīja because here the Bhūtas are said to be in equipoise. Though strictly the Bīja is of one letter as the seed from which the Mantra springs, popularly other short unetymological vocables such as Hrīṁ, Śrīṁ, Phaṭ, etc., are also called Bījas. In these there are two or more letters, such as in the first H, R, Ī and *Candrabindu*. Thus a Mantra may, or may not, convey on its face its meaning, for Bījas have no meaning according to the ordinary use of language. Their meaning is the own form (*Svarūpa*) of the particular Devatā whose Mantra they are, and that they are a form of the Subtle Power as creative Dhvani which makes all letters sound and which exists in all that we say or hear. Each Devatā has His or Her Bīja. Thus the Devatās of Krīṁ, Hrīṁ, and Raṁ are Kālī, Māyā. and Agni respectively. The primary Mantra in the worship of any Deva or Devī is known as the Root Mantra (*Mūla Mantra*). Every letter, syllable and Mantra is then a form (*Rūpa*) of the Brahman, and so is the image and the lines of the Yantra and all objects in the universe. And so the Śāstra says that they go to Hell who think that the image is merely stone and the Mantra is merely a letter of the alphabet. All letters are forms of Śakti as Sound-powers. The Śakti of which they are a manifestation, is the living Energy which projects itself into the form of the universe. The Mantra of a

Devatā is the Devatā. The rhythmical vibrations of its sounds not merely regulate the unsteady vibrations of the sheaths of the worshipper, thus transforming him, but through the power of striving (*Sādhanā-śakti*) of the worshipper, there arises the form of the Devatā which it is.

The Bījas thus have a meaning. They indicate the Artha or Devatā which they are. What Devatā is, is taught to the Sādhaka, just as the child learns that rose means a particular flower, and that rice and milk are the names for particular forms of food and drink which he takes.

The Bījas of the five Bhūtas, that is, of the Devatās of the five forms of sensible matter, are Ha, Ya, Ra, La, Va, with *Candrabindu*. Where there is more than one letter, each has its meaning. As examples are given herein twelve Bīja-Mantras (in their popular sense), the meanings of which are given in the sixth chapter of the Varadā Tantra It may however be noted that the meaning of individual letters is given in the Bījakośas, such as, the Tantrābhidhāna. The Varadā Tantra, Ch. 6, says :

Hauṁ (हौं)

Śivavācī hakārastu aukāraḥ syāt Sadāśivaḥ.

Śūryam duḥkhaharārthaṁ tu tasmāttena Śivaṁ yajet.

That is : *Ha* means Śiva. *Au* is Sadāśiva. The *Śūnya* (ँ) is that which dispels sorrow. Hence with that Śiva should be worshipped.

Duṁ (दुं)

Da durgāvācakaṁ devi *u*kāraścāpi rakṣaṇe

Viśvamātā *nāda*rūpā kurvartho *bindu*rūpakaḥ.

Tenaiva Kālikādevīṁ pūjayedduḥkhaśaṁtaye.

That is : *Da*, O Devi, means Durgā. *U* also means to save. *Nāda* is the mother of the Universe, *Bindu* means (pray) do.

Krīṁ (क्रीं)

Ka Kāli Brahmā *ra* proktaṁ Mahāmāyārthakaśca *ī*.
Viśvamātārthako *nādo bindu*duḥkhaharārthakaḥ.

That is : *Ka* is Kālī. *Ra* is said to be Brahmā. *Ī* means Mahāmāyā. *Nāda* means Mother of the universe. *Bindu* means Dispellcr of sorrow. With that Devī Kālī should be worshipped for the cessation of sorrow.

Hrīṁ (ह्रीं)

*Ha*kāraḥ śivavācī syād *rephaḥ* prakṛtirucyate.
Mahāmāyārtha *ī*-śabdo *nādo* viśvaprasūḥ smṛtaḥ.
Duḥkhaharārthako *bindur*bhuvanaṁ tena Pūjayet.

That is : *Ha* means Śiva. *Ra* is said to be Prakṛti. Ī means Mahāmāyā. *Nāda* is said to be the mother of the universe. *Bindu* means Dispeller of sorrow. With that Bhuvaneśvarī should be worshipped.

Śrīṁ (श्रीं)

Mahālakṣmyarthakaḥ *Śaḥ* syād dhanārtho *repha* ucyate.
Ī tuṣṭyartho'paro*nādo bindur*duḥkhaharārthakh.
Lakṣmīdevyā bījam etat tena devīṁ prapūjayet.

That is : *Śa* means Mahālakṣmi. *Ra* is said to mean wealth. *Ī* means satisfaction. *Nāda* is Apara (which may mean Aparabrahman or Īśvara). *Bindu* means Dispeller of sorrow. This is the Bīja of Devī Lakṣmī. With it the Devī should be worshipped.

Aiṁ (ऐं)

Sarasvatyartha *ai*-śabdo *bindur*duḥkhaharārthakḥ
Sarasvatyā bījam etat tena Vāṇīṁ prapūjayet.

That is : *Ai* means Sarasvatī. *Bindu* means Dispeller of sorrow. This is the Bīja of Sarasvatī. With it Vāṇī or Sarasvatī should be worshipped.

Klīṁ (क्लीं)

Kaḥ Kāmdeva uddiṣṭo'pyathavā Kṛṣṇa ucyate.
La Indra *ī* tuṣṭivācī sukhaduḥkhapradā ca *aṁ*.
Kāmabījārtha uktaste tava snehān Maheśvarī.

That is : *Ka* refers to Kāmdeva, or according to some to Kṛṣṇa. *La* means Indra. *Ī* means contentment. *Aṁ* is that which grants happiness and sorrow. Thus, O Maheśvarī, the meaning of Kāmabīja is spoken unto Thee out of my love for Thee.

Hūṁ (हूं)

Ha Śivaḥ kathito devi *ū* Bhairava ihocyate.
Parārtho *nāda* śabdastu *Bindu*rduḥkhaharārthakaḥ
Varṁabījatrayo hyatra kathitas tava yatnataḥ.

That is : *Ha,* O Devī, is said to be Siva. Ū is said to be Bhaīrava. *Nāda* means Para, Supreme. *Bindu* means Dispeller of sorrow. Here the three composing the Varmabīja (armour-bīja) are spoken unto Thee owing to Thy solicitation.

Gaṁ (गं)

Gaṇeśārtha *ga* uktas te *Bindu*rduḥkhaharārthakạḥ.
Gaṁbījārthaṁ tu̇ kathitaṁ tava snehān Maheśvarī.

That is : *Ga,* I speak unto Thee, means Gaṇe'sa. *Bindu* means Dispeller of sorrow. Thus, O Maheśvarī, the meaning of Gaṁ-bīja is spoken unto Thee out of love for Thee.

Glauṁ (ग्लौं)

Ga Gaṇeśo vyāpakārtho *la*kārasteja *au* mataḥ.
Duḥkhaharārthako *bindu*rgaṇeśaṁ tena pūjayet.

That is : *Ga* is Gaṇeśa, *La* means what pervades. *Au* means tejas. *Bindu* means Dispeller of sorrow. With it Gaṇeśa should be worshipped.

Kṣrauṁ (क्ष्रौं)

Kṣa, Nṛsiṁho Brahmā *raśca* ūrdhvadantārthakaśca au.

Duḥkhaharārthako *bindur*Nṛsiṁhaṁ tena pūjayet.

That is : *Kṣa* is Nṛsiṁha and *Ra* is Brahmā. *Au* means teeth pointing upwards. *Bindu* means Dispeller of sorrow. With it Nṛsiṁha should be worshipped.

Strīṁ (स्त्रीं)

Durgottāraṇavācyaḥ *sa* tārakārtha*sta*kārakaḥ.

Muktyartho *repha* ukto'tra Mahāmāyārthakaśca *ī*.

Viśvamātārthako *nādo Bindur*duḥkhaharārthakaḥ.

Vadhūbījāitha ukto'tra tava snehān Maheśvarī.

That is : *Sa* means deliverance from difficulties. *Ta* means Saviour. *Ra* here means salvation or liberation. *Ī* means Mahāmāyā. *Nāda* means Mother of the universe. *Bindu* means Dispeller of sorrow. Thus the meaning of Vadhūbīja is spoken unto Thee, O.Maheśvarī, out of love for Thee.

A close examination of the above may raise some difficulties, but must, in connection with what is elsewhere written, remove the charge, that the Bīja is a meaningless saying to the worshipper. It is full of meaning to him. (Vat. VI. 1 et. seq.; Tant. s.v.; Śt. VII. 1 et seq.; Tk. I. lff.).

Buddhi or Will-to-be, having for its sphere of action objects known and not yet known, is of course changeful. The changefulness shown by its objects, such as, the cow and the jar etc, being both known and unknown. The fact, however, that the sphere of consciousness is always *the known*, renders it plain that consciousness is not changeful, because it never happens that the will-to-know becomes the sphere of consciousness both when it takes in some notion and when it does not. Further, the will-to-be exists to fulfil another's object, bringing as it does more than one phenomenon together into itself for the purpose of presenting them to the Puruṣa who cognises the will-to-be by reflection. Besides, the will-to-be is the under-lying determinative energy of all objective phenomena and is as such of the nature of the qualities. It is therefore, nonintelligent. (Pys II. 20).

Bodhana is fourth of the ten Saṁskāras of a Mantra. See **Maṇtra-Samskāra**.

Brahmacarya or Continence is one of the Restraints *(yamas)* It is the restraint of the hidden power, the power of generation. (Pys. II. 30). When continence becomes confirmed vigour is obtained. Having attained vigour the Yogi perfects his attainments (*Siddhis*) unchecked. When a Yogi possesses, the attainments (*Siddhis*) he becomes capable of imparting knowledge to learners. (Pys. II 38; also cf. Lys. p. 4; Dr. I. 13).

Brahma-Daṇḍa-Dhāraṇa-Kriyā—In the right side of the body is situated the Nāḍī named Piṅgalā. This Nāḍī is of brilliant splendour and fulfiller of all virtuous actions. It is also called Devayāna.

The Nāḍī named Iḍā is situated in the left side of the body. This should be recognised by the breath through the left nostril, and it reflects the Moon. It is also called Pitṛyāna. In the back of the organism is situated a long cord-like bone resembling the trunk-part of a Vīṇā. This bone upholds the body and is called the Brahma-daṇḍa. In the middle of Iḍā and Piṅgalā is situated the subtle Nāḍī Suṣumnā and passes through the middle of the aforesaid back-bone. In this Suṣumnā is situated the onmiform, omnipotent, omnipresent and allpervasive Brahma-jyoti. Brahman, the seed-form of all the created beings, the Kṣetrajña, and the Prāṇa-vāyu, are all situated in this Suṣumnā. The entire universe is also situated in the middle of this Suṣumnā. This Nādī exists like a tree in all the existing beings and is the place of origin of various other Nāḍīs. It is a tree upside down whose root is at the top and branches spread downwards. It is accessible to everyone through the air-pathway. Through the medium of this Brahma-daṇḍa one can, from below, ascend to the top. In this way, with the help of Suṣumnā, a Sādhaka can ascend towards the higher planes and attain Salvation. (Lys. pp 65 - 66).

Brahma-Dvāra is the entrance and exit of Kuṇḍalinī in her passage to and from Śiva. (Ṣn. Ver. 3).

Brahma-Pura means the human body. One Vedic Mantra (Av. X. 4, 9) seems to have started this idea, though we find there only the human face (according to Nirukta and Brih. Up. II. 2) represented as the abode of the seven Devarṣis. Compare also the use of this term in the Chand. Up. VIII. l, and III. 13.

1. **Brahma-Randhra**—The hollow of Suṣumnā in the sphere of the *Ādhāra* is called the Brahma-randhra. On the right and left side of the Mūlādhāra are situated the Iḍā and Piṅgalā. The Suṣumnā passes through the middle of it. All these three vessels meet at the mouth of the Brahma-randhra, which is called Triveṇī. The Iḍā is Ganges, and Piṅgalā the Yamunā; in the middle the Suṣumnā is Sarasvatī. The place where all the three join is called Triveṇī and is most inaccessible. He who daily performs the threefold duties (the regular, occasional and the optional ones) by mentally meditating on this place, receives the unfading reward. If the mind becomes steadily fixed even for half a second at the Brahma-randhra one becomes free from sins and reaches the highest end. (Śs. V. 129-144).

2. **Brahṃa-Randhra**—At the root of the palate there is the root of Suṣumnā with a hole which is called Brahma-randhra. This is also called *Muktidvāra* (gate of Emanci-

pation). In the Brahma-randhra is the confluence of Īḍā, Piṅgalā and Suṣumnā and this place is called Prayāga. The Iḍā is river Ganges, Piṅgalā is river Yamunā and Suṣumnā is river Sarasvatī. One who bathes at this confluence washes-off all his sins and obtains the eternal place of Brahman. At the time of death if a Sādhaka leaves his body while bathing at this place even in his imagination he immediately obtains salvation. There is no other more sacred and secret holy place in the Universe than this. If a Sādhaka dedicates his mind to the Brahma-randhra even for a second with stability he can free himself form all his sins and obtain the Supreme. Only one whose mind dissolves in this Brahma-randhra, can he called a superior Yogi. Such a Yogi obtains all the eight Siddhis (See Aṇimā) and after death merges into the Brahman. (Lys. pp. 51-53).

Brahma-Loka or the region of Brahmā consists of Janaloka, Tapoloka, and the Satyaloka (Pys. III. 25).

Brahmāṇḍa and **Piṇḍa** respectively mean the Macrocosm and Microcosm. The universe consists of a Mahabrahmāṇḍa or grand cosmos and of numerous Bṛhatbrahmāṇḍ as or Microcosms evolved from it. However, the Tantras say that all which is in the first is in the second. In the latter are heavenly bodies and beings which are microcosms reflecting on a minor scale the greater worlds which evolve them.

The Macrocosm has its Meru or vertebral column extending from top to bottom. There are fourteen regions descending from Satyaloka, which is the highest. These regions are seven upper (see *Bhuvanas*), and seven nether (see Pātāla) worlds. The Meru of human body is the Spinal Column, and within it are the Cakras in which the worlds are said to dwell. The Satyaloka has been said to be in the

Sahasrāra and the Tapaḥ, Janaḥ, Mahaḥ, Svaḥ, Bhuvaḥ, Bhūḥ, respectively in the Ājñā, Viśuddhi, Anāhata Maṇipūra, Svādhiṣṭhāna, and Mūlādhāra Lotuses. Below Mūlādhāra and in the joints, sides, anus, and organs of generation are the Nether worlds. The bones near the Spinal Column are the *Kulaparvata* (seven main chain of mountains of Bhārata; See Vp. II. 3.3). Such are the correspondences as to earth.

Then, the waters are also identified in the body : The Nāḍīs are the rivers. The seven substances of the body are the seven Islands. Sweat, tears and the like are the oceans. Fire exists in the Mūlādhāra, Suṣumnā, navel and elsewhere. As the worlds are supported by the Prāṇa and other Vāyus so is the body supported by the ten Vāyus—Prāṇa etc. There is the same Ākāśa in both. The witness within is the Puruṣa without, for the personal soul of the microcosm corresponds to the cosmic Soul (*Hiraṇyagarbha*) in the Macrocosm. (Tait. Br. III. 20, 48; Gp. I, 23; Ait. Br. II. 26, 3, 2; SuS. IV. 5, 28; Ry. II. 21; DB. X. 8, 9; etc.).

Brahmopāsaka—See Bhakti.

Brāhma-Mantra—The great Sages versed in the essence of Yoga have made two distinctions of Mantras on the basis of their being either *Saguṇa* (Attributive) Mantras or Brāhma Mantras. Through Saguṇa Mantras is obtained Sa-vikalpa Samādhi; and through Brāhma-Mantra the Nir-vikalpa Samādhi. In a Brāhma Mantra it is Prāṇa which is supreme. Some other Brāhma Mantras involving mental dispositions, are called Mahāvākyas. There are four chief Mahāvākyas, determined according to Vedas, while (according to certain sects) there are twelve chief *Mahāvākyas*. Again, according to different reclensions the Rāja-yogīs have described one lakh eighty thousand (1,80,000) Brāhma Mantras. Gāyatrī Mantra is the most superior among all these Brāhma Mantras and is over and above their number stated herein. All the Brāhma

Mantras are indicators of Svarūpa of their respective Deities and also propagators of Self-knowledge. Only the Rājayogīs are entitled to Brāhma Mantras. (Mys. 74).

Brāhmī is one of the Mudrās. Point the left thumb downwards and then all the fingers below the thumb as if stopping it. This is Brāhmī Mudrā used in the ritual of the Brahmāstra Japa. (Mu. 92).

BHA

Bhakti is the first of Mantra-yogāṅgas. Bhakti is of three kinds, viz. Vaidhī-bhakti, Rāgātmikā-bhakti, and Parā-bhakti. Exclusive attachment towards one's worshipped Deity is called Bhakti by persons of composed mind. Determined by procedural restrictions and feasibility is the Bhakti called Vaidhī. Infusing sense of devotion the Bhakti which absorbs a Sādhaka in a particular attachment is called Rāgātmikā. The Bhakti providing *Paramānanda* (Supreme bliss) is called Parā-bhakti, which a Yogi adept in Yoga obtains in the state of Samādhi. According to the differentiation of Triguṇas, a *Bhakta* (devotee) is also of three kinds, viz., Ārta, Jijñāsu, and Arthārthī. There is a fourth kind also known as Jñānī, which is above the Triguṇas. Only a Jñānī devotee is entitled to Parā-bhakti. In accordance with the Triguṇa differentiation the worshippers are of three kinds. Brahmopāsaka is the best of all—so has been said by the erudites. Saguṇa-worshippers through Brahma-buddhi and Avatār-worshippers also through Brahma-buddhi come under this very category. The worshippers of sages (*Ṛṣis*), Deities (*Devatā*), and Fathers (*Pitaras*) through selfish intellect are considered second raters. Worshippers of petty powers are regarded as third raters. The worship of Demigods and Pretas, etc., comes under this third category. The worship of the first kind, viz., the Brahmopāsanā is most prosperous and being of Supreme good is worth knowing as the best of all. (Mys. 31).

Bhakti-Yoga Samādhi—Let one contemplate with his heart on his special Deity; let him be full of ecstasy by such contemplation; let him shed tears of happiness, and by so doing he will become entranced. This leads to Samādhi known as Manonmanī. (Ghs. VII. 14-15).

Bhagavān means Lord of the Self. Bhagavān has six supreme requirements : all Lordliness, Dharma, fame, all-prosperity, wisdom and renunciation. (Brahmo. 1).

Bhadrāsana or the gentle posture is ob tained by placing the heels crosswise under the testes attentively; the hands are crossed behind the back and they take hold of the toes. The gaze is fixed on the tip of the nose, after having previously adopted the *Mudrā* (s.v.) called *jalandhara* (s.v.). This posture destroys all sorts of diseases. (See Fig. 14; Ghs II. 9-10; Hyp. I. 56-57; Tri. 45; Dr. III. 7; Dhyā. 43; Śāṇḍī. I. 3, 8).

1. **Bhastrikā** is fifth of the eight Kumbhakas (s.v.). As the bellows of a blacksmith constantly dilate and contract, so one should draw in the air by both nostrils and expand the stomach; then throw it out quickly (the wind in the process making sound like bellows). Having then inspired and expired quickly twenty times, one should perform Kumbhaka; then expel the air by previous method. One who performs this thrice daily never suffers from any disease (Ghs. V. 75-77; Yokup. I 32-39).

2. **Bhastrikā** is one of the eight kinds of Kumbhakas. Binding the Padmāsana (s.v.) and keeping the body straight, closing the mouth carefully, let the air be expelled through the nose. It should be filled up to the lotus of the heart by drawing it in with force, making noise and touching the throat, the chest and the head. It should be expelled again, and filled again and again as before, just as a pair of bellows of the blacksmith are worked with force. In the same process

the air of the body should be mowed intelligently, filling it through the right nostril when fatigue is experienced. The nose should be lightly held with the middle and fore-fingers, till the belly is filled with air and does not become heavy. Having confined it properly, it should be expelled through the *Iḍā* (left nostril). This destroys *Vāta, Pitta* (bile) and *Kapha* (phlegm) and increases the digestive power. The air so treated quickly awakens the Kuṇḍalinī. purifies the system, gives pleasures, and is beneficial. It destroys phlegm and the impurites accumulated at the entrance of the Brahma Nāḍī. This Bhastrikā should be performed plentifully, for it breaks the three knots : the *Brahma-granthi* (in the chest), *Viṣṇu-granthi* (in the throat), and *Rudra-granthi* (between the eye-brows) of the body. (Hyp. II. 59-67; Yośi. I. 96-100).

Bhāva means disposition, temperament or character. The Tantras speak of three temperaments, or classes of men—namely, The Paśu-bhāva (animal), Vīra-bhāva (heroic), and Divya-bhāva (deva-like or divine), These divisions are based on various modifications of the Guṇas (s.v.) as they manifest in man (*jīva*). It has been pointed out that the analogous Gnostic classificaticn of men as material, psychical and spiritual, corresponds to three guṇas of the Sāṁkhya-darśana. In the Paśu the rajo-guṇa operates chiefly on tamas, producing such dark characteristics as error (*bhrānti*), drowsiness (*tandrā*), and sloth (*ālasya*). It is however, an error to suppose that the Paśu is as such a bad man; on the contrary, a jīva of this class may prove superior to a jīva of the next. If the former, who is greatly bound by matter, lacks enlightenment, the latter may abuse the greater freedom he has won. There are also numerous kinds of Paśu, some more some less *tāmasik* than others. Some there are at the lowest end of the scale, which marks the first advance upon the higher forms of animal life. Others approach and gradually merge into the Vīra class The term Paśu comes from the root *paś*, "to bind". The Paśu is in fact the man who is bound by the bonds (pāśa), of which the Kulārṇava-Tantra enumerates eight—namely, pity (*dayā*), ignorance and delusion (*moha*), fear (*bhaya*), shame (*lajjā*), disgust (*ghṛṇā*), family (*kula*), custom (*śīla*), and caste (*varṇa*). Other enumerations are given of the afflictions which., accor-ding to some; are sixty-two, but all such larger divisions are merely elaborations of the simpler enumerations. The Paśu is also the worldly man, in ignorance and bondage, as opposed to the yogī and the *tallva-jñānī.* Three divisions of Paśu are also spoken of—namely, *Sakala*, who are bound by the three *pāśas*, called *aṇu* (want of knowledge or erroneous knowledge of the self), *bheda* (the division also induced by *māyā* of the one self into many), and *karma* (action and its product). These are the three impurities (*mala*) called *āṇava-mala, māyāmala,* and *Karma-mala.* Pratayakalā are those bound by the first and last, and Vijñāna-kevala are those bound by *āṇavamala* only. He who frees himself of the remaining impurity of *aṇu* becomes Śiva Himself. The Devī bears the *Pūśa* and is the cause of them, but She too, is *Paśupāsa-vimocinī,* Liberatrix of the Paśu from his bondage.

What has been stated gives the root notion of the term Paśu. Men of this class are also described in Tantra by exterior traits, which are manifestations of the interior disposition. So the Kubjikā-Tantra says : "Those who belong to *paśu-bhāva* are simply *paśus.* A *Paśu* does not touch a yantra, nor make *japa* of mantra at night. He entertains doubt about sacrifices and Tantra; regards a Mantra as being merely letters only. He lacks faith in the Guru, and thinks that the image is but a block of stone. He distinguishes one Deva from another not recognizing that all are but plural manifestations of the One, and worships without flesh and fish. He is always bathing, owing to his ignorance, and talks ill of others. Such a one is called *Paśu* and he is the worst kind of man." Similarly the Nityā-Tantra describes the Paśu as— "He who does not worship at night nor in the evening, nor in the latter part of the day who avoids sexual intercourse, except on the fifth day after the appearance of the courses (*ṛlukālam vinā devī vamanam parivarjayet*); who does not eat meat etc., even on the five auspicious days (pārvana)"; in short, those who, following Vedācāra, Vaiṣṇavācāra, and Śaivācāra, are bound by the Vaidika rules which govern all Paśus.

In the case of *Vīra-bhāva* rajas more largely works on sattva, yet also largely (though in lessening degrees, until the highest stage of Divya-bhāva is reached) works independently towards the production of acts in which sorrow inheres. There are several classes of Vīra.

The third, or highest, class of man is thrt of the Divya-bhāva (of which, again, there are several degrees —some but a stage in advance of the highest form of vīra-bhāva, others completely realizing the deva-nature), in which rajas operates on sattva-guṇa to the confirmed preponderance of the latter.

The Nityā-Tantra says that of the Bhāvas the Divya is the best, the Vīra the next best. and the Paśu the lowest; and that Devatā-bhāva must be awakened through Vīra-bhāva. The Picchilā-Tantra says that the only difference between the Vīra and Divya men is that the former are very *uddhata*, by which is probably meant excitable, through the greater prevalence of the independent working of the Rajoguṇa in them than in the calmer Sāttvik temperament. It is obvious that such statements must not be read with legal accuracy. There may be, in fact, a considerable difference between a low type of Vīra and the highest type of Divya, though it seems to be true that this quality of *uddhata* which is referred to is the cause of such differences, whether great or small.

The Kubjikā-Tantra describes the marks of the Divya as he "who daily does ablutions, *sandhyā;* and wearing clean cloth, the *tṛpuṇḍra* mark in ashes or red sandal, and ornaments of Rudrākṣa-beads, performs japa and *arcanā*. He gives charity daily also. His faith is strong in Veda, Śāstra, Guru, and Deva. He worships the Pitaras and Devas, performs all the daily rites. He has a great knowledge of mantra. He avoids all food, except that which his guru offers him, and all cruelty and other bad actions, regarding both friend and foe as one and the same. He himself ever speaks the truth, and avoids the company of those who decry the Devatā. He worships thrice daily, and meditates upon his Guru daily, and, as a Bhairava, worships Parameśvarī with Divya-bhāva. All Devas he regards as beneficial. He bows down at the feet of women regarding them as his Guru (*strīnām pādatalam dṛṣivā guru-vad dhāvayet sadā*), He worships the Devī at night, and makes japa at night with his mouth full of *pān* (betel leaves), and makes obeisance to the *Kula Vṛkṣa* (family tree). He offers everything to the Supreme Devī. He regards this universe as pervaded by *Śtrī* (Śakti), and as Devatā. Śiva is in all men and the whole *Brahmāṇḍa* is pervaded by Śiva-Śakti. He ever strives for the attainment and maintenance of Devatā-bhāva and is himself of the nature of a Devatā.

Here, again, the Tantra only seeks to give a general picture, the details of which are not applicable to all men of the Diyya-bhāva class. The passage shows that it, or portions of it, refer to the ritual *divya*, for some of the practices there referred to would not be performed by the Avadhūta, who is above all ritual acts, though he would also share (possibly in intenser degree) the beliefs of Divya men of all classes—that he and all else are but manifestations of the universe-pervading Supreme Śakti.

According to the temperament of the Sādhaka is determined the form of worship and Sādhanā. In fact, the specific worship and Sādhanā of the other classes is strictly prohibited by the Tantra to the Paśu.

It is said in this Tantra and elsewhere that in the Kali-yuga, Divya and Paśu dispositions can scarcely be found. It may be thought difficult at first sight to reconcile this (so far as the Paśu is concerned) with other statements as to the nature of these respective classes. The term Paśu, in these and similar passages, would appear to be used in a good sense as referring to a man who though tāmasik, yet performs his functions with that obedience to nature which is shown by the still more tāmasik animal creation free from the disturbing influences of rajas, which, if it may be the source of good, may also be, when operating independently, the source of evil.

The Commentator explains the passage cited from the Tantra as meaning that the conditions and character of the Kali-yuga are not such as to be productive of Paśu-bhāva (apparently in the sense stated), or to allow of its Ācāra (that is, Vaidikācāra). No one, he says, can, fully perform the Vedācāra, Vaiṣṇavācāra, and Śaivācāra rites, without which the Vaidik, Paurānik mantras, and Yajña are fruitless. No one now goes through the Brahmacarya āśrama, or adopts after the fiftieth year that called Vānaprastha. Those whom the Veda does not control cannot expect the fruit of Vaidik observances On the contrary, men have taken to drink, associate with the low, and are fallen; as are also those men who associate with them. There can therefore be no pure Paśu. Under these circumstances the duties prescribed by the Vedas which are appropriate for the Paśu being incapable of performance, Śiva for the liberation of men of the Kali Age has proclaimed the Āgama. Now, there is no other way. The explanation thus given, therefore, appears to amount to this : The pure type of Paśu for whom Vedācāra was designed does not exist. For others who though Paśu are not purely so, the Tantra is the governing Śāstra. This however, does not mean that all are now competent for Vīrācāra.

It is to be noted, however, that the Prāṇa-toṣinī cites a passage purporting to com from the Mahānirvāṇa Tantra, which is apparently in direct opposition to the foregoing :

Divya-vīra-mayo bhāvaḥ kalau nāsti kadā-cana.

Kevalani paśu-bhāvena mantra-siddhirbhavenṛṇām.

"In the Kali Age there is no Divya or Vīrabhāva. It is only by the Paśu-bhāva that men may obtain mantra-siddhi." (Kt. Chap. VII; Mnt, X. 178 et. seq. Pit. Chap: X, XX; Ut. Chap. 1xiv; Lalita. Sahasranāma, Verse. 73; Pt p. 547 et. seq.).

Bhujaṅgāsana is the serpent posture. Let the body, from the navel downwards to the toes, touch the ground; place the palms on the ground, raise the head (the upper portion of the body) like a serpent. This posture always increases the bodily heat and destroys all diseases. By the practice of this posture the serpent goddess (the *Kuṇḍalinī* force) awakens. (Ghs II. 24-43; See Fig. 15).

Bhujaṅginī Mudrā—Extending the neck a little forward, let one drink (draw in) air through the oesophagus. This Mudrā quickly destroys all stomach diseases specially in digestion, dyspepsia, etc. (Ghs. III. 92-93).

Bhujaṅgī is another name for Kuṇḍalinī. She sleeps in the Mūlādhāra She sleeps because she is at rest, but then the man's consciousness is awake to the world. When She awakens and Yoga is completed man sleeps to the world and enjoys super-worldly experience. (Sp. p. 9).

Bhuvana or regions are 'seven. Their details : (i) beginning from Avīci up to the back of the Meru is the region called *Bhuloka* (Earth-world); (ii) beginning from the back of the Meru up to the Pole star adorned with planets, asterisms and stars, is the starry region, the Antarikṣa : Beyond this is the region Svarloka having five planes; (iii) the world of Mahendra; (iv) the Maharloka of Prajāpati; (v) the Janaloka;

(vi) the Tapoloka, and (vii) the Satyaloka. All these, yet unseen, the Yogi must see by performing Saṁyama over the solar entrance and thence over the connected objects. Let him practice until all becomes clear. (Pys. III 25).

Bhūvana-Jñāna is the knowledge of the regions which comes by Saṁyama on the Sun. (Pys. III. 25).

Bhūta-Jaya is mastery over the Elements. By Saṁyama over the *Sthūla* (specific forms of Pṛthivī, Āpas, Tejas, Vāyu, and Ākāśa which appear as sound, colour, taste, and odour and have the qualities of conjoint action), the substantive (*Svarūpa*), the astral (*Sūkṣma*), conjunction (*Anvaya*) and purposefullness (*Arthavattva*) is obtained mastery over the Elements. (Pys. III. 43).

Bhūta-Ruta-Jñāna is knowledge of the sounds of all living beings. The word, the object and the idea appear as one because each coincides with the other. By Saṁyama over their distinctions comes the knowledge of the sounds of all living beings (Pys. III. 17).

Bhūtaśuddhi is another name of Kuṇḍalinī Yoga. It refers of the Kuṇḍalinī Śakti or Supreme power in the human body by arousal of which the Yoga is achieved. It also refers to the purification of the Elements (*Bhūtas*) of the body which takes place when Kuṇḍalinī is aroused. This Yoga is effected by a process technically known as Ṣaṭcakra-bheda, or piercing of the six centres or regions (*Cakras*) or Lotuses (*Padmas*) of the body by the agency of Kuṇḍalinī Śakti.

There are various methods described in various works for this Bhūta Śuddhi. The Mahānirvāṇa Tantra describes thus : A good Sādhaka should place his hands in his lap with the palms upwards, fix his mind on the Mūlādhāra Cakra and rouse Kuṇḍalinī by uttering the Bīja 'Huṁ'. Having so roused Her, he should lead Her with Pṛthivī by means of the Haṁsa Mantra to the Svādhiṣṭhāna Cakra, and there unite the

Tattva of Pṛthivi with the Tattva of Jala or Water. Then let him dissolve Pṛthivī as also odour and the organ of smell (the Guṇgs of Pṛthivī is smell. This Guṇa and the sense of smell is dissolved in Water. Odour is the objective and the sense of smell the subjective side of Pṛthivī. Both are dissolved in Water) in the Svādhiṣṭhāna. Dissolve Water and Taste as also the sense of taste itself into the Tattva of Fire. Dissolve Fire and Form and the sense of Sight itself into Air. Let Air and all eonnected therewith and Touch, as also the sense of Touch itself be dissolved into Ether. Dissolve Ether along with Sound into Ahaṁkāra and the latter into Mahat (that is *Buddhi*). Mahat itself into Prakṛti and Prakṛti Herself into Brahman. Let the Sādhaka, having thus dissolved all the *Tattvas* (there are altogether twenty-five *Tattvas*, catergories, principles, or Elements in the *Sāmkhya* philosophy : the twenty-three emanations from Prakṛti are dissolved into Her who is one with Brahman), then think of a black man in the left cavity of his abdomen the embodiment of all sin. He is of the size of a thumb, with red beard and red eyes, holding a sword and shield, angry, with his head ever held low.

Then the foremost of Sādhakas should meditate on the smoky-coloured Vāyu-Bīja Yaṁ as in his left nostril, and as he inhales through that nostril mentally repeat it sixteen times, and thus dry the sinful body. Next, meditating on the red Bīja Raṁ of Agni which is in the navel, the Sādhaka's body with its all sinful inclinations should be burnt up by the fire born of the Bīja, assisted by sixtyfour Kumbhakas. Then, thinking of the white Varuṇa Bīja Vaṁ in his forehead, let him bathe the body which has been so burnt with the nectar-like water dropping from the Varuṇa-bīja by thirty-two repetitions thereof whilst exhaling.

Having thus bathed the whole body from feet to head, let him consider that a new-born Deva-body has come into being. Then thinking of the yellow Bīja of the Earth, Laṁ, as situate in the Mūlādhāra Cakra let him strengthen his body by that Bīja and by a steadfast and winkless gaze (*Divya-dṛṣṭi*). (Mnt. V. 93 ff.; also cf. DB. XI. 8 for a similar description of the rite.).

Another work, the Mantra Mahodadhi, speaks of it as a rite which is preliminary to the worship of a Dcva (Op. cit. I. 9 : *Devārcā yogyatāprāptyai bhūtaśuddhiṁsamācaret;* see also IV. 59 for the Mantra of Bhūta Śuddhi).

The entire rite describes the process of evolution from the Para-brahman. By this ritual a mental process of involution takes place whereby the body is in thought resolved into the source from whence it has come. Earth is associated with the sense of smell, water with taste, fire with sight, air with touch, and ether with sound. Kuṇḍalinī is roused and led to the Svādhiṣṭhāna Cakra. The "earth" element is dissolved by that of "water", as "water" is by "fire", "fire" by "air", and "air" by "ether". One is absorbed by a higher emanation, and that by still higher, and so on, until the Source of all is reached. Having dissolved each gross element (*mahābhūta*), together with the subtle element (*tanmātra*) from which it proceeds, and the connected organ of sense (*indriya*) by another, the worshipper absorbs the last element, "ether" with its *tanmatra* sound into self-hood (*Ahaṁkāra*), the latter into Mahat, and that, again, into Prakṛti; thus retracing the steps of evolution. Then, in accordance with the monistic teaching of the Vedānta, Prakṛti is Herself though of as the Brahman, of which she is the energy, and with which there-fore, She is already one. Thinking then of the black Puruṣa, which is the image of all sin, the body is purified by Mantras, accompanied by Kumbhaka and Recaka, and the Sādhaka meditates upon the new celestial (*Divya*) body, which has thus been made and which is then strengthened by a "celestial gaze". (Cf. Its. pp. 107 ff.; SP. p. 1). See also **Lava Yoga**.

Bhūtinī is one of the Mudrās (s.v.). Making the Yoni Mudrā. (s.v.) one should bend the middle fingers. The tips of the thumbs be placed at the tips of the middle fingers. This is the Bhūtinī Mudrā. (Mu. 143).

Bhogarūpa-Vighna or worldly enjoyments are the greatest of all impediments in the attainment of emancipation. Women, beds, seats, dresses, and riches; betels, dainty dishes, carriages, kingdoms, lordliness, and power; gold, silver, copper, gems, aloe wood (*Agaru*) and kine; learning the Vedas and Śāstras; dancing, singing, and ornaments; harp, flute and drum; riding on elephants and horses; wives and children; worldly enjoyments—all these are so many impediments which arise from Bhoga (*Enjoyment*). (Śs. V. 3).

Bhrānti or mistaken notion is False Knowledge. (Pys. I. 30).

Bhrāmarī is sixth of the eight Kumbhakas. Bhrāmarī consists in filling the air with force, which makes noise like a male bee; and in expelling it slowly which makes noise like a famale bee. This practice causes a sort-of ecstacy in the minds of Yogīndras. (Hyp. II. 68).

At past midnight, in a place where there are no sounds of animals etc, to be heard, one should practice Pūraka and Kumbhaka, closing the ears by the hands. He will hear then various internal sounds in his right ear. The first sound will be like that of crickets, then that of a lute, then that of a thunder, then that of a drum, then that of a beetle, then that of bells, then those of gongs of bell-metal, trumpets, kettledrums, Mṛdaṅga, military drums, and *Dundubhi*, etc Thus various sounds are cognised by daily practice of this Kumbhaka. Last of all is heard the Anāhata-Nāda (s.v.) rising from the heart. Of this sound there is a resonance; in that resonance there is a light; in that light the mind should be emersed. When the mind is absorbed, then it reaches the Highest Seat of Viṣṇu.

By success in this Bhrāmarī Kumbhaka one gets success in Samādhi. (Ghs. V. 78-82).

AM

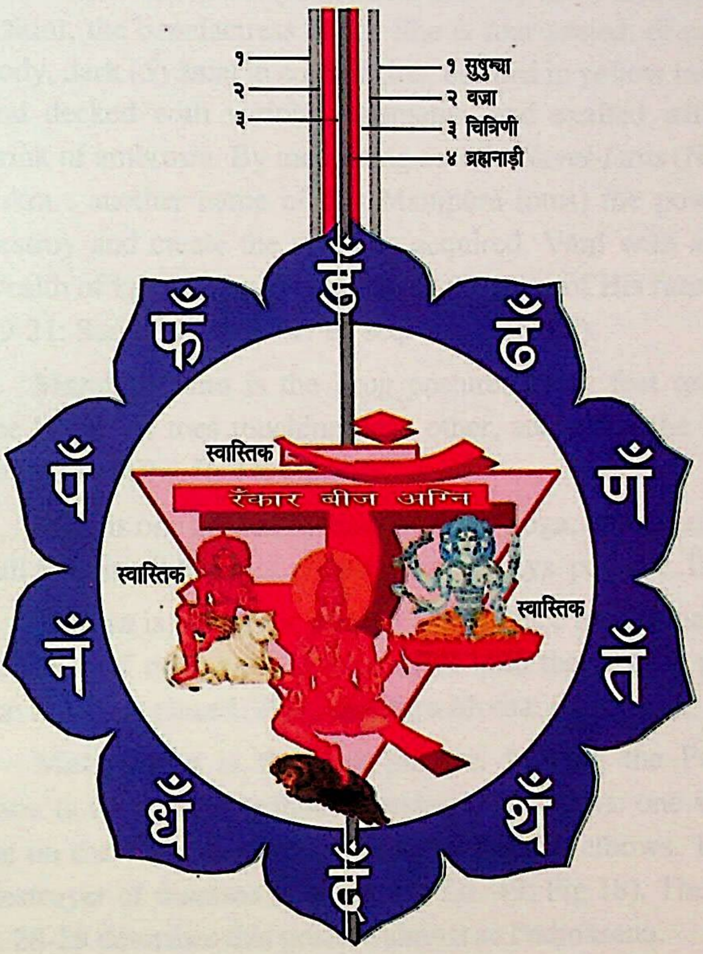
Makarāsana is the Dolphin posture. Lie on the gaound face down-wards, the chest touching the earth; two legs being stretched, catch the head with the two arms. This posture increases bodily heat. (Ghs. II. 40; Fig. 16).

Maṇipūra Cakra is the third of Cakras. It is situated near the navel, is of golden colour, having ten petals designated by the letters ड (ḍ), ढ (ḍh), ण (ṇ), त (t), थ (th), द (d), ध (dh), न (n), प (p), and फ (ph). Its presiding adept is called Rudra—the giver of all auspicious things, and the presiding goddess of this place is , called the most sacred Lākinī. When the Yogi contemplates on the Maṇipūra lotus, he gets the power called the *Pātāla-siddhi*—the giver of constant happiness. He becomes lord of desires, destroys sorrows and diseases, cheats death, and can enter the body of another. He can make gold etc, see the adepts, discover medicines for diseases, and see hidden treasures. (Śs. V. 79-82; Gp. I. 25; Yośi. I. 172).

The Ṣn. describes this Cakra in further detail : This lotus or Cakra is situated above the Svādhiṣṭhāna (s.v.) and at the root of the navel. It is a shining lotus of ten petals of the colour of heavy-laden rain cloud. Within it are the letters ड (ḍ) to फ (ph) of the colour of the blue lotus with the Nāda and Bindu above them. One should meditate upon this lotus as a region of Fire triangular in form and shining like the rising Sun. Outside it are three Svāstika marks and within the Bīja of Vahni (*Fire*) the Raṁ (र). One should meditate upon this Agni (*Vahni, Fire*) seated on a ram, four-armed, radiant like the rising Sun. In His lap ever dwells Rudra, who is of a pure vermilion hue. Rudra is white with the ashes with which He is smeared; of an ancient aspect and three-eyed. His hands

Plate III

MAṆIPŪRA CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
डँ
ढँ
णँ
तँ
थँ
दँ
धँ
नँ
पँ
फँ
स्वास्तिक
रँकार बीज अग्नि
स्वास्तिक
स्वास्तिक

SUMMARY OF DETAILS

Location : Navel
No. of Petals : Twelve
Colour of Petals : Blue
Letters : Ḍa to Pha
Element : Fire
Bīja (seed) : Raṁ
Bīja-bearer : Ram
God : Rudra
Goddess : Lākinī
Loka : Svaḥ
Quality : Form
Sense Organ : Eye
Motor Organ : Feet
Yantra : Triangle
Result of Concentration : Vidyā, Capacity

are placed in the attitude of granting boons and of dispelling fear. He is the dostroyer of creation. In this Cakra abides Lākinī, the benefactress of all. She is four-armed, of radiant body, dark (*Śyāma*) in complexion, clothed in yellow raiment and decked with various ornaments, and exalted with the drink of ambrosia. By meditating on this *Navel-lotus* (Nābhicakra : another name of this Maṇipūra lotus) the power to destroy and create the world is acquired. Vāṇī with all the wealth of knowledge ever abides in the lotus of His face. (Ṣn. 19-21; See also Lys. p. 47 et. seq. See Plate III).

Maṇḍūkāsana is the Frog posture. Carry feet towards the back, the toes touching each other, and place the knees forwards. (Ghs. II. 34; Fig. 17).

Mati is one of the Niyamas of Laya Yoga, and consists of full faith in all kinds of prescribed acts. (Lys. p. 7; Dr. II. 11).

Matsya is one of the Mudrās (s.v.). Place the left palm on the back of right hand and then join both the thumbs across the hands so placed. This is Matsya Mudrā. (Mu. 106).

Matsyāsana is the Fish posture. Making the Padmāsana (s.v.) posture without crossing of the arms, one should lie on the back, holding the head by the two elbows. This is destroyer of diseases (Ghs. II. 21; Tri. 49; Fig.18). The Hyp. I. 28-29 describes this posture almost as Padmāsana.

Matsyendrāsana is one of the thirtytwo important postures. Keeping the abdominal region at ease like the back, one should bend the left leg and place it on the right thigh; then the elbow of the right hand should be placed on it. The face is placed on the palm of the right hand and the gaze fixed between the eyebrows. (Ghs. II. 22-23; Fig. 19).

Madhubhūmikā-Yogi—See **Yogi**.

Madhura-Traya are the three sweets which, in case of a house-holder of Kali age, should be substituted in place of Madya (wine)—the first of the Five *Ma's*. These three sweets are Milk, Sugar, and Honey. (Mnt. VIII. 172). See also **Pañcamakāra**.

Madhyamā—See **Śabda,Vāk**.

Madhya-Sādhakas or moderate aspirants are liberal-minded, merciful, desirous of virtue, and sweet in their speech. They never go to extremes in any undertaking. These Sādhakas are to be initiated by the teacher in Laya-Yoga (s.v.). (Śs. V. 12).

Mana or mind is chiefly spoken as of two kinds — pure and impure. The impure minds is that which is possessed of desire, and the pure is that which is devoid of desire.

It is, indeed the mind that is the cause of man's bondage and liberation. The mind that is attached to sense-objects leads to bondage, while dissociated from sense-objects it leads to liberation. Since liberation is predicated of the mind devoid of desire for sense-objects, therefore the mind should always be made free of such desires by the seekers after liberation.

When the mind with its attachment for sense-objects annihilated, is fully controlled within the heart and thus realises its own essence, then that Supreme State is gained.

The mind should be controlled to that extent in which it gets merged in the heart. This is Jñāna (realisation) and this Dhyāna (meditation) also; all else is argumentation and verbiage.

The Supreme state is neither to be thought of as being something external and pleasing to the mind, nor unworthy to be thought of as something unpleasant to the mind. Nor is it to be thought of as being of the form of sense-pleasure, but to be thought of as the essence of the ever-manifest, eternal, Supreme Bliss Itself. That Brahman which is free from all partiality is attained, in this State. (Ambi. 1-6). See **Citta-Dharma, Citta-Prasādana, Citta-Bhūmi, Citta-Vikṣepa, Citta-Vṛittis,** and **Citta-Saṁvit.**

Manodgītha—Manas is the king of all the sense-organs. The speed of Manas is the fastest. Manas combined with Yoga (*Yogayukta manas*) becomes all-pervasive. It can conquer even the Devatās of all categories, what to say of human beings. But with a Manas devoid of Yoga (*Ayukta manas*), even the Devas are defeated by the Asuras, what to say about the plight of human beings. Therefore, control of Manas by Yoga is the key to success in Yoga. A Manas devoted to essential pleasures leads the Jīva to bondage, while the Manas united with Brahman leads the Yogi to freedom from bondage. When a Yogi, with the kindness of his Guru, understanding the secrets of Sādhanā of Manodgītha does not use his Manas for his personal ends, but instead, offers its fruit to the Devas while himself dissolves in the Self, then he immediately becomes free of bondage and even in his human body (*nara-śarīra*) becomes Nārāyaṇa. (Lys. p. 73-74).

Manonmanī or steadiness of mind comes when the air moves freely in the middle (*Suṣunmā*). This is the Manonmanī condition, which is attained when the mind becomes calm. To accomplish it various kinds of Kumbhakas should be performed. (Hyp. II. 42-43).

Manomaya-Kośa is the Sheath of Manas. This, along with the Vijñāanamaya Kośa constitute the Antaḥkararṇa. Its function is 'doubt' (*Saṁkalpa-Vikalpa*). (Taitt. Up. II. 7).

Manovijñāna—Manas (mind), the container of . five elements is Adhyātma; Saṁkalpa is Ādhibhūta; and Candramā the Ādhidaiva. Mana, Mahān, Mati, Brahmā, Pūḥ, Buddhi, Khyāti, Īśvara, Prajñā, Samvit, Citi, Smṛti—all these are synonymous with Manas. *Āstikya* (piety), sharing food, *Anuttāpa*, truthfulness, *Medhā* (intellect), *Buddhi*, *Dhṛti* (firmness), *Kṣmā* (pardon), *Dayā* (mercy), *jñāna* (knowledge), refrain from pride, non-indulgence in condemned actions, *Niḥspṛhatā* (freedom from desires), *Vinaya* (submissiveness), and *Dkarma* (religiousness), have been stated by the wise to be the qualities of a Sāttvika Manas. *Krodha* (anger), interest in punishment, too much sorrow, desire for more comfort, *Dambha* (haughtiness), *Kamukatā* (passion), Untruthfulness, lack of patience, Egoism, Pride emanating from wealth, too much pleasure-seeking, too much roaming—all these are qualities of a Rājasika Manas.

Nāstikatā (athiesn), *Viṣāda* (sorrow), too much sloth, crookedness, fear, indulgence in condemned actions, always averse to good deeds, Ajñāna (lack of knowledge), too much anger, foolishness—all these are qualities of a Tāmasika Manas.

The Sattva dominated mind is extremely beneficial for Sādhakas, because a man can attain supreme bliss through it. According to the opinion of sage Patañjali there are five *Vṛttis* (mental modifications) of mind, viz. Kṣita, Vikṣipta, Mūḍha, Ekāgra, and Niruddha. The first is most difficult to achieve. Through *Ekāgraltā* (one pointedness) a Sādhaka does attain that fifth mental modification. The *Manas* (mind) is the cause of bondage and emancipation of man. When it is attached to the subjective world it is a cause of bondage; but when it is free of such subjective attachments then the Sāudhaka attains emancipation. The Yogis attain success by seeing through the mind the inner mind, that mind which is independent of the peripheral mind. Thus restraining the mind, a composed Yogi crosses the world-ocean and attains the Supreme State. (Mys. 82).

Mantra—Śabda, or Sound, which is of the Brahman, and as such the cause of the Brahmāṇḍa, is the manifestation of the Cit-śakti itself. The Viśvasāra Tantra says the Parabrahman, as Śabda-brahman, whose substance is all Mantra, exists in the body of the Jīvātmā. It is either unlettered (*dhvani*) or lettered (*varṇa*). The former, which produces the latter, is the subtle aspect of the Jīva's vital Śakti. As the Prapañca-sāra states, the Brahmāṇḍa is pervaded by Śakti, consisting of Dhvani, also called Nāda, Prāṇa, and the like. The manifestation of the gross (*sthūla*) form of Śabda is not possible unless Śabda exists in a subtle (*sūkṣma*) form. Mantras are all aspects of the Brahman and manifestations of Kulakuṇḍalinī. Philosophically, Śabda is the Guṇa of Ākāśa, or ethereal space. It is not, however, produced by Ākāśa, but manifests in it. Śabda is itself the Brahman. In the same way, however, as in outer space, waves of sound are produced by movements of air (*vāyu*); so in the space within the Jīva's body waves of sound are produced according to the movements of the vital air (*prāṇa-vāyu*) and the process of inhalation and exhalation. Śabda first appears at the Mūlādhāra and that which is known to us as such is, in fact, the Śakti which gives life to the Jīva. She it is who, in the Mūlādhāra is the cause of the sweet indistinct and murmuring Dhvani, which sounds like the humming of a black bee.

The extermely subtle aspect of sound, which first appears in the Mūlādhāra, is called Parā; less subtle when it has reached the heart, it is known as Paśyanti. When connected with Buddhi it becomes more gross, is called Madhyamā. Lastly, in its fully gross form, it issues from the mouth as Vaikharī. As Kulakuṇḍalinī, whose substance is all *varṇa* and *dhvani*, is but the manifestation of, and Hereself the Paramātmā, so the substance of all Mantra is Cit, notwithstanding their external manifestation as sound, letters, or words; in fact; the letters of the alphabet, which are known as Akṣara, are nothing but the Yantra of the Akṣara, or imperishable Brahman. This, however, is only realized by the *Sādhaka* when his Śakti, generated by Sādhanā, is united with the Mantra-śakti.

It is the Sthūla or gross form of Kulakuṇḍalinī, appearing in different aspects as different Devatās, which is the presiding Devatā (*adhiṣthātṛ*) of all Mantra, though it is the subtle or Sūkṣma form at which all Sādhakas aim. When the Mantra-śakti is awakened by the Sādhanā the presiding Devatā appears, and when perfect Mantra-siddhi is acquired, the Devatā, who is Saccidānanda, is revealed. The relations of Varṇa, Nāda, Bindu, vowel and consonant in a Mantra, indicate the appearance of Devatā in different forms. Certain *vibhūtis* or aspects, of the Devatā are inherent in certain Varṇas, but perfect Śakti does not appear in any but a whole Mantra. Any word or letter of the Mantra cannot be a Mantra. Only that Mantra in which the playful Devatā has revealed any of Her particular aspects can reveal that aspect, and is therefore called the individual Mantra of that one of Her particular aspects. The form of a particular Devatā, therefore, appears out of the particular Mantra of which that Devatā, is the adhiṣthātṛ-Devatā.

A Mantra is composed of certain letters arranged in definite sequence of sounds of which the letters are the representative signs. To produce the designed effect Mantra must be intoned in the proper way, according to Svara (*rhythm*), and Varṇa (*sound*). Their textual source is to be found in Veda, Purāṇa, and Tantra. The latter is essentially the Mantra-śāstra, and so it is said of the embodied Śāstra, that Tantra, which consists of Mantra, is the Paramātmā, the Vedas are the Jīvātmā, Darśana (*systems of philosophy*) are the senses, Purāṇas are the body, and Smṛtis are the limbs. Tantra is thus the Śakti of consciousness, consisting of Mantra. A Mantra is not the same thing as prayer or self-dedication (*ātma-nivedana*). Prayer is conveyed in words the worshipper chooses, and bears its meaning on its face.

It is only ignorance of Śāstrik principles which supposes that Mantra is merely the name for the words in which one expresses what one has to say to the Divinity. If it were, the Sādhaka might choose his own language without recourse to the eternal and determined sounds of Śāstras.

A Mantra may, or may not, convey on its face its meaning. Bīja (*seed*) Mantras, such as Aīṁ, Klīṁ, Hrīṁ, have no meaning according to the ordinary use of language. The initiate, however, knows that their meaning is the own form (*sva-rūpa*) of the particular Devatā, whose Mantra they are, and that they are the Dhvani which makes all letters sound and which exsist in all which we say or hear. Every Mantra is, then, a form (*rūpa*) of the Brahman. Though, therefore, manifesting in the form and Bound of the letters of the alphabet, Śāstra says that they go to Hell who think that the Guru is but a stone, and the Mantra but letters of the alphabet.

From *Manana*, or thinking, arises the real understanding of the monistic truth, that the substance of the Brahman and the Brahmāṇḍa are one and the same. *Man*- of mantra comes from the first syllable of *Manana*, and-*tra* from *trāṇa*, or liberation from the bondage of the Saṁsāra or phenomenal world. By the combination of *man*- and -*tra*, that is called Mantra which calls forth (*āmantraṇa*) the Catur-varga, or four aims of sentient being. Whilst, therefore, mere prayer often ends in nothing but physical sound, Mantra is a potent compelling force, a word of power (the fruit of which is *Mantra-siddhi*), and is thus effective to produce Caturvarga, Advaitic perception, and *Mukti*. Thus it is said that Siddhi is the certain result of Japa (s.v.).

By Mantra the sought-for (*sādhya*) Devatā is attained and compelled. By Siddhi in Mantra is opened the vision of the three worlds. Though the purpose of worship (*pūjā*), reading (*pāṭha*), hymn (*stava*), sacrifice (*homa*), dhyāna, dhāraṇā, and samādhi, and that of the Dīkṣā-mantra are the same, yet the latter is far more powerful, and this for the reason that, in the first, the Sādhakā's Sādhanā-śakti works in conjunction with Mantra-śakti which has the revelation and force of fire, and than which nothing is more powerful. The special Mantra which is received at Initiation (Dīksā) is the Bīja or Seed Mantra, sown in the field of the Sādhakā's heart, and the Tāntrik Saṁdhyā, Nyāsa, Pūja and the like are the stem and branches upon which hymns of praise (*stuti*) and prayer and homage (*vandanā*) are the leaves and flower, and the *Kavaca* consisting of Mantra, the fruit.

Mantras are solar (*Saura*) and lunar (*Saumya*), and are masculine, feminine, or neuter, The solar are masculine and lunar feminine. The masculine and neuter forms are called Mantra. The feminine Mantra is known as Vidyā. The neuter Mantra, such as the Paurānik-mantra, ending with Namaḥ, are said to Jack the force and vitality of the others. The masculine and feminine Mantras end differently. Thus, Huṁ, Phaṭ, are masculine terminations, and Ṭhaṁ, Svāhā, are feminine ones.

The Nityā-Tantra gives various names to Mantra, according to the number of their syllables, a one-syllabled Mantra being called Piṇḍa, a three-syllabled one Kartarī, a Mantra with four to nine syllables Bīja, with ten to twenty syllables Mantra, and Mantra with more than twenty syllables Mālā. Commonly, however, the term Bīja is applied to a monosyllabic Mantra. The Tāntrik Mantras called Bīja (*Seed*) are so named because they are the seed of the fruit, which is Siddhi, and because they are the very quintessence of Mantra. They are short, unetymological vocables, such as Hrīṁ, Śrīṁ, Krīṁ, Aīṁ, Phaṭ, etc., which will be found throughout the text. Each Devatā has His Bīja. *The primary Mantra of a Devatā is known as the Root Mantra (Mūla-mantra). It is also said that the word Mūlā denotes the subtle body of the Devatā called Kāma-kalā.* The utterance of a Mantra without knowledge of its meaning or of the Mantra method is a mere movement of the lips and nothing more. The Mantra sleeps.

There are various processes preliminary to, and involved in its right utterance, which processes again consist of Mantra, such as, for purification of the mouth (*mukha-śodhana*), purification of the tongue (*jihvā-śodhana*) and of the Mantra (*aśauca-bhaṇga*), Kulluka, Nirvāṇa, Setu, Nidrā-bhaṇga, awakening of Mantra, Mantra-çaitanya. or giving of life or vitality to the Mantra, Mantrārthabhāvanā, forming of mental image of the Divinity. There are also ten Saṁskāras of the Mantra. Dīpana is seven Japas of the Bīja, preceded and followed by Om. Where Hrīṁ is employed instead of Om it is Prāṇa-yoga. Yoni-Mudrā is meditation on the Guru in the head and on the Iṣṭa-devatā in the heart, and then on the Yonirūpā Bhagavatī from the head to the Mūlādhāra, and from the Mūlādhāra to the head, making Japa of the Yoni Bīja (*em*) ten times. The Mantra itself is Devatā. The worshipper awakens and vitalizes it by Cit-śakti, putting away all thought of the letter, piercing the six Cakras, and contemplating the spotless One. The Śakti of the Mantra is the *Vācaka-śakti*, or the means by which the *vācya-śakti* or object of the Mantra is attained. The Mantra lives by the energy of the former. The *Saguṇa-śakti* is awakened by Sādhanā and worship, and she it is who opens the portals whereby the *vācya-śakti* is reached. Thus the Mother in Her *Saguṇa* form is the presiding deity (*adhiṣṭhātṛ-Devatā*) of the Gāyatrī-Mantra. As the *Nirguṇa* (*formless*) One, She is its *vācya-śakti*. Both are in reality one and the same; but the Jīva. by the laws of his nature and its three *guṇas*, must first meditate on the gross (*sthūla*) form before he can realize the subtle (*sūkṣma*) form, which is his liberator.

The Mantra of Devatā is the Devatā. The rhythmical vibrations of its sounds not merely regulate the unsteady vibrations of the sheaths of the worshipper, thus transforming him, but from it arises the form of the Devatā which it is. Mantra-siddhi is the ability to make a Mantra efficacious and to gather its fruit in which case the Mantra is called Mantra-siddha. Mantras are classified as Siddha, Sādhya, Susiddha, and Ari, according as they are friends, servers, supporters, or destroyers--a matter which is determined for each Sādhaka by means of cakra calculations. (Śt. II. 57 et. seq.; Vs. Chap. II-Np. Chap. VII; Pt. p. 70 et. seq.; Ts. p. 75 et. seq.; Kt. Chap. V.; Śivasū. p. 48; Mahārtha. p. 102).

Mantra-Nirṇaya is the determination of the suitable Mantra for worship. The Guru should instruct the Śiṣya after determining the Mantras with the help of his own intellect which contains the truth in itself, or with the help of various Cakras. The Mantras are of various types according to their nature of construction, viz., *Ekākṣara* (one syllabled), *Adhikākṣara* (many syllabled), *Sasetuka* (with bridge), and *Śākhā-pallava-samyukta* (accompanied with branches and leaves), etc. Therefore it should be thoughtfully decided as to which type of Mantra is to be accepted. For the purpose of instruction of an Initiatory Mantra various Cakras, such as, Kulākula Cakra, Ṛāśi Cakra, and Nakṣatra Cakra are helpful. In certain cases all the Cakras may be necessary and at others even one may suffice. The Guru adept in Yoga should know this. (Mys. 20). See various Cakras by their respective names.

Mantra-Prakāra—According to the differences in worship the Bīja-mantras are also different. For example, Kṛṣna-bīja, Rāma-bīja, Śiva-bīja, Gaṇapati-bīja etc., are the eight Bījas which are there in addition to the various Mūla-bījas. Again, with the conjunction of a Mūla-bīja with the Bījas, or of one Bīja with another, there manifest different results in the power of Mantras. Again, when a Mantra is conjoined with branches and leaves, then it assumes another disposition. Special Mantras include all the three things, viz., the Bījas, Branches and Leaves. *Śānti* (peace) is flower, meeting with the worshipped Deity is the fruit, and branches and leaves are only dispositional factors inherent in Śakti-bījas. Certain Mantras are devoid of Bīja, but are conjoined with branches and leaves. Such Mantras are said to be dispositionally predominant. When the instruction of a Mantra is given after testing the Sādhaka's nature, disposition, competence for worship and emotional intensity, only then a Sādhaka obtains full fruits. Only Yogis versed in Upaniṣads, Tantras, and Mantraśāstra are capable of knowing the extent of a Mantra and only they are capable of giving instruction according to the competence of a Sādhaka. The Mantras are of five kinds, viz., Praṇava, Primary Bīja, Worship-bīja, Bīja conjoined with branches and leaves, and Mantras devoid of Bījas but conjoined with branches and leaves. The instruction of a Mantra is given only after proper test of a Sādhaka's nature, disposition, and competence. One special characteristic of Mantra is that in all the Mantra-yoga, Haṭha-yoga, Laya-yoga, and Rāja-yoga, it is necessary to take the help of Mantras. Upaniṣads and Tantras being many in number, the Mantras are also many. (Mys. 70).

Mantras have been further classified as : 1. Masculine, Feminine, and Neuter; 2. Siddha, Sādhya, Susiddha and Ari; 3. Piṇḍa, Kartari, Bīja, and Mālā-mantra; 4. Sātvika, Rājas, and Tāmas.

1. Masculine are those Mantras whose Devatā is Male. The Mantras of all Male Gods are Saura and those of Female Gods Saumya. The Mantras whose Gods are Females are called Vidyā. Some say that Mantras ending in Hrīṁ or Phaṭ are Masculine; those ending in two Ṭhaḥ (ṭhaḥ-ṭhaḥ) are Feminine. Mantras ending with Namaḥ are Neuter. Rāghavabhaṭṭa in his commentary on Śāradā Tilaka says that the Mantras ending with Vaṣaṭ and Phaṭ are Masculine; those ending with Svāhā and Vauṣaṭ are Feminine and those ending with Hrīṁ and Namaḥ are Neuter.

2. The Siddha Mantras are friendly; Sādhya are servers; Susiddha are supporters and Ari are fatal. In order to

determine as to what Mantras are Siddha, Sādhya, Susiddha or Ari, one should consult the Akaḍama (s.v.), Akathaha (s.v.) etc., Cakras.

3. One letter-Mantras are called Piṇḍa; Two-lettered are called Kartari and three to nine lettered are called Bījas. Mantras having ten to twenty letters are denoted by the word 'Mantra' itself; while Mantras of over twenty letters are called Mālā Mantras.

4. Divisions of Mantras into Sātvika, Rājas and Tāmas depend upon the purpose for which they are used.

5. Sābara Mantras are a meaningless assembly of letters or words which do not need Japa for their activation. They show results by the grace of Lord Maheśa (Śiva); while Dāmara Mantras are those which show immediate but transitory results. Therefore Dāmara Mantras are used to show miracles etc.

Besides the above varieties, the Saradatilaka enumerates fiftyseven further kinds of Mantras, viz. Chinna, Ruddha, Śaktihīna, Parāṅmukha, Udīrita, Badhira, Netrahīna, Kīlita, Stambhita, Dagdha, Bhīta, Malina, Tiraskṛta, Bhedita, Suṣupta, Madonmatta, Mūrchita, Hṛtavīrya, Hīna, Pradhvasta, Bālaka, Kumāra, Yuvā, Prauḍha, Nistriṁśaka, Nirvīja, Siddhihīna, Manda Kūṭa, Niraṁśa, Sattvahīna, Kekara, Bījahīna, Dhūmit, Āliṅgita, Mohita, Kṣudhārta, Atidṛpta, Aṇkahīna, Atikruddha, Samīrita, Atikrūra, Savrīḍa, Śāntamānas, Sthāhabhraṣṭa, Vikala, Ativṛddha, Niḥsneha, Pīḍita, Mīlita, Vipakṣastha, Darita, Mūka, Nagna, Bhujaṅgama, Śūnya and Hala

All these fiftyseven kinds have duly been defined in Śāradātilaka (II. 64ff.) which may be consulted. Also Cf. Mk. I. 1. 29-34.

Mantra-Bīja—Praṇava is the crest-jewel among all the Mantras. Praṇava is the Bridge (*Setu*) of all the Mantras; all Mantras achieve their full prowess from Praṇava; Praṇava is of the nature of Śabda-brahman. Primarily Bīja-mantras are three; and secondly their number is eight, viz., Guru-Bīja, Śakti-Bīja, Kāma-Bīja, Yaga-Bīja, Teja-Bīja, Śānti-Bīja and Rakṣā-Bīja—these are the eight chief Bījas. Although they are externally helpful in all kinds of worship, yet only the Yogis adept in four Yogas (*yoga-catuṣṭaya*) can know their mysteries and proper combination. K, L, Ī, and M-kara combine to convey the Kāma-Bīja (*Klīm*). K, R, Ī and M-kara combine to convey the Yoga-Bīja (*Krīm*). A, E and M-kara combine to convey the Guru-Bīja (*Aim*). H, R, Ī and M-kara combine to convey the Śakti-Bīja (*Hrīm)*. Ś, R, Ī and M-kara combine to convey the Rāma-Bīja (*Śrīm*). T, R, Ī and M-kara combine to convey the Teja-Bīja (*Trīm*). S, T, R, Ī and M-kara combine to convey the Śānti-Bīja (*Strīm*). H, L, Ī and M-kara combine to convey the Rakṣā-Bīja (*Hlīm*). Just as the nature of causal Brahman, from whom has originated the manifest Brahman, is eightfold, so are these eight Bījas the eight natures of the Śabda-Brahman; and these are said to be the eight chief Bījas. They are beneficial in all kinds of worships. In different Tantras there also exist differences in their names. (Mys. 71). See also **Bīja Mantra**.

Mantra-Yoga is one of the four kinds of Yoga (others being the Haṭha-, Laya-, and Rāja-yogas). The creation being of the nature of Name and Form, the devotee only through the support of Name and Form can free himself from the bondage of Creation and attain Salvation. When a person falls on the ground he can rise up again only with the support of that very ground. Nominal and Formal subjects keep a person in bondage. Nominal and Formal nature and splendure prey on men through their ignorance. Now, that Yoga which is practised through the support of Nominal Sound, and Emotional Form contemplated in accordance with the direction of one's own nature and disposition, is called Mantra-Yoga. This Yoga, being a benefactor of all those who deserve, is all-beneficial. And according to the predominance of the five elements human nature being of five kinds, the procedure of worship described in Mantra-Yoga is also of Five kinds—and this is called *Paṇcopāsanā* (worship of the Five Deities). The worship of incarnations also comes under these five. These Five-worship are in fact the worship of Brahman. The Mantra-Yoga is in full consonance with the Vedic science and nonmisleading.

Science of Mantra-Yoga—Where there is some activity there is always some vibration and where there is vibration there is also an essential possibility of the presence of Sound. The creation is also a kind of activity and the vibrations emanating from the first billow of the nature, and the sound which is produced thereby is the auspicious Praṇava in the form of Auṁkāra. Just as the sound of the nature connected with state of equipoise is Auṁkāra of the form of Brahmā, Viṣṇu and Śiva, so are there the various sounds of the nature in the state of inequality—and these various sounds are the Seed-Mantras (mystical syllables) of various worships. As the creation is five-elemental the entire creation is divided into five parts; and therefore the Vedas have ordained five kinds of worship. According to the nature and disposition if the Guru instructs the Mantras and according to the Bhāvanā of the disciple instructs the Deity to be worshipped, then the disciple desirous of emancipation can soon reach his destination.

The Supreme Brahman is shapeless and he has no form. The form of that formless and Virāṭa Supreme spirit is imagined by the devotee through his devotional feeling or mental disposition (*Bhāvanā*). Through this contemplation of the form of God according to one's Bhāvanā, and through the repetitions of the Seed-mantra (*Bīja mantra*) the Yogi soon attains emancipation. This is the order of Yoga which is called Mantra Yoga.

Different steps (Aṅgas) of Mantra Yoga—Just as the Moon is embellished with sixteen Kalās, so is the Mantra Yoga also embellished with sixteen constituent parts or steps (*Aṅgas*), which are : Bhakti, Śuddhi, Āsana, Pañcāṅga-sevana, Ācāra, Dhāraṇā, Divyadeśa-sevana, Prāṇa-kriyā, Mudrā, Tarpaṇa, Havana, Bali, Yāga, Japa, Dhyāna and Samādhi. (Mys. 1-3 and 30). See all these names of various steps at their alphabetical places for further elaboration.

Mantra-Yogāṅga-Varṇana means the description of the constituent parts of Mantra Yoga. Just as the Moon is embellished with sixteen Kalās, so is Mantra Yoga also embellished with sixteen constituent parts (*Aṅgas*). (1) *Bhakti,* (2) *Śuddhi,* (3) *Āsana,* (4) *Pañcāṅga-sevana,* (5) *Ācāra,* (6) *Dhāraṇā,* (7) *Divyadeśa-sevana,* (8) *Prāṇa-kriyā,* (9) *Mudrā,* (10) *Tarpaṇa,* (11) *Havana,* (12) *Bali,* (13) *Yāga,* (14) *jāpa,* (15) *Dhyāna, and* (16) *Samādhi* are the sixteen organs or parts of Mantra Yoga. Bhakti has three divisions and with the difference of right and suitability of Upāsanā the right of Bhakti are also three in accordance with Triguṇas. Śuddhi has four kinds and Āsana two. On the basis of Gītā, Stotra, etc., which are five, is the ritual of *Pañcāṅga-sevana* so named. Inspite of three kinds of *Ācāra* the rights of Sādhakas are assumed to be seven. On the basis of Internal and External, the *Dhāraṇā* is also of two kinds. *Divyadeśa-sevana* has sixteen kinds in which quite naturally the manifestation of Deities also takes place. *Prāṇa-kriyā* is one, but Nyāsa etc., are its parts. Being multi-expressional, the kinds of *Mudrās* are numerous. *Tarpaṇa, Havan* and *Bali* are loved by Deities. On the basis of External and Internal, the Yajña is of two kinds. The Pūjā is conceived in accordance with the difference in reverence, and the kinds of Pūjā are differentiated in accordance with faithfulness. Jāpa is threefold. In accordance with the difference of Upāsanā, despite *Dhyāna* being manifold (in accordance with the worship of Five Deities) the

Samādhi is of only one kind. The Samādhi of Mantra Yoga is called Mahā-bhāva. (Mys. 31). See all the technical terms at their proper places.

Mantra Saṁskāra or Rituals for making a Mantra efficacious are said to be ten in number. They are Janana, Jīvana, Tāḍana, Bodhana, Abhiṣeka, Vimalīkaraṇa, Āpyāyana, Tarpaṇa, Dīpana, and Gupti.

(i) **Janana** : Extrication of the letters of a Mantra through Mātṛkāyantra (*s.v.*) is called Janana. A Mātṛkāyantra is drawn by *Kesara* (filaments of a flower of the plant *Rottleria Tinctoria, Mimusops Elengi, and Meusa ferreu*), Candan (Sandal : *Sirum Myrtfolium*) or Bhasma (*ash*) on a plate of Gold, etc. Drawing this Yantra with Kesara in Śakti-worship, with Candana in Viṣṇu-worship, and with Bhasma in Śiva-worship is specially useful.

(ii) **Jīvana** : When the letters quoted by the Mātṛkāyantra are written in a line in their respective order and when a hundred or ten Japas are performed of each letter affixed with Praṇava, then this is called Jīvana.

(iii) **Tāḍana** : Writing each letter of the Mantra separately, when they are individually struck with Sandal-water accompanied by Yaṁ Mantra then this ritual is called Tāḍana by the Sages.

(iv) **Bodhana** : Writing the letters of the Mantra separately when according to the number of the letters of Mantra the letters are beaten with flowers of red oleander (*Nerium Odorum*) with the accompaniment of Raṁ Mantra the ritual is called Bodhana.

(v) **Abhiṣeka** : Writing the letters of the Mantra when according to the number of letters of a Mantra each letter is consecrated by red oleander flowers accompanied by Raṁ Mantra and after that according to the number of letters of Mantra the letters are again bathed with a leaf of Aśvattha (*Ficus Religiosa*) then the ritual is called Abhiṣeka.

(vi) **Vimalīkaraṇa** : Contemplating the Mantra in the root-part and mid-part of Suṣumnā (Spinal Cord) when the three impurities are burnt with "*Om Hrauṁ*" Mantra, the ritual is called Vimalīkaraṇa. The impurity which is produced in women is called "*Māyika*". That produced in men is called "*Kārmaṇa*", and that produced by the interaction of both is called "*Āṇavya*".

(vii) **Āpyāyana** : When with the accompaniment of the Jyoti-mantra ("*Om Hrauṁ* : Tārā=Om; Vyoma=Ha; Agni== Ra; Manu=Au; and Daṇḍi=M. All these combine to make "*Om Hrauṁ*" which is called Jyotir-mantra), the letters of a Mantra are satiated properly in Gold water or Kuśa (*Poa Cynosuroides*) water or flower water the ritual is called Āpyāyana.

(viii) **Tarpaṇa** : Offering libations of water to the Mantra with the accompaniment of the aforesaid Mantra (*jyotir mantra*) is called Tarpaṇa. The Śāstras lay down that the Tarpaṇa of a Śakti Mantra is done with honey, a Viṣṇu Mantra with Camphor-mixed water, and Śiva Mantra with milk.

(ix) **Dīpana** : Dīpana means Illumination. When illumination of a Mantra is performed with "Om Hrīṁ Śrim" the ritual is called Dīpana.

(x) **Gupti** : Keeping that Mantra as extra-secret with which Japa is being performed is designated with the ritual Gupti.

These are the Ten Saṁskāras of a Mantra which are held very secret in the Tantras. According to one's respective sect the Mantrin performing Japa of a Mantra purified by these ten Saṁskāras, obtains the desired fruit. (Mys. 46; Śt. II. 112 et. seq. and Gt.; Tk. Mantra-Saṁskāra).

Mantra-Siddhi—When even after performing Puraścaraṇa (repetition after certain preparations and under certain conditions, of a Mantra a large number of times) in a specially carefull manner the Mantra does not become *Siddha* (potent or efficacious), then one should repeat the proceedings a second time. Even then if the Mantra does not become Siddha one should repeat a third time. If even after the third effort the Mantra does not become Siddha, one should respectively take resort to seven procedures, viz. Bhrāmaṇa, Rodhana, Vaśīkaraṇa, Pīḍana. Śodhana, Poṣaṇa, and Dāhana, described by Lord Śiva. Detailed descriptions of these seven procedures are available in various works of Tantra. Therefore when necessary, a Sādhaka should learn these from a Guru versed in Tantraśāstra (As these procedures are very secret it is not desireable to describe them in full detail, however, their brief elucidation can be found at their proper alphabetical places). (Mys. 67).

Mantrotpatti means origin of Mantras. The Liṅga Purāṇa (I. 17, 49 et. seq.) gives a description about the origin of the Mantras. The summary of the same is as follows : The Pluta-lakṣaṇa Au-kāra became the light of the Nāda. The nature of such a Nāda situated all around the Lingam is as follows : His first letter is A-kāra which is situated in the South and is bright like the Sun. On the North is situated the U-kāra of the brilliance of Agni; and in the middle is situated the M-kāra bright like the Moon. Above all these letters is situated the Supreme Puruṣa of the nature of Auṁ-kāra shining like a white *Sphaṭika* (Crystal). That Puruṣa is beyond Turīya state, is immortal, fruitless, undisturbed, without any conflict, Kevala, like the Ākāśa, pervading both within and without yet univolved with either, devoid, of beginning, middle and end, and cause even of Bliss. The three vowels in Him are like three feet and the half, vowel is like the Brahman obtainable in the Turīya state. Ṛka, Yajuḥ, and Sāma are His three feet or three vowels. His universal form is imagined from the Vedas. The Ṛṣis (sages) originate only to enlighten the Vedas. Therefore the essence from the auspicious thing of the sages are the Vedas. Even Lord Viṣṇu obtained the form of Brahman through the Hymns which blossomed in the heart of these Sages. The Universal form of that Supreme Brahman of the nature of Auṁkāra, gave rise to all the Mantras. For example, Akāra is his head and Ākāra is his high forehead. I-kāra is his right eye and Ī-kāra is the left eye. U-kāra is his right ear and Ū-kāra the left ear. Ṛ-kāra is his right cheek and Ṝ-kāra the left cheek. Ḷ-kara and Ḹ-kāra are his two nostrils. Ẹ-kāra and Ai-kāra are his both upper and lower lips. Okāra and Au-kāra are the two rows of teeth. Ṁ and Ḥ are his palates. The five letters from Ka to Ṅa are his five right hands and five letters from Ca to Ña his five left hands. The five letters from Ṭa to Ṇa and the five letters from Ta to Na are his feet. Pa-kāra is his stomach; Pha-kāra his right side, Ba-kāra left side, Bha-kāra shoulder and Ma-kāra heart The letters from Ya to Sa are the seven Dhātus of the Virāṭa-puruṣa of the nature of Auṁkāra. Ha-kāra is his Self-form and Kṣa-kāra his anger-form.

Lord Viṣṇu, then having a vision of Lord Maheśvara along with Umā, saluted Him. Thereafter He also saw the Mantras conjoined with five Kalās springing from Auṁkāra. Thereafter, that visible white crystal endowed with wisdom, fullfiller of all Dharmas and Arthas, auspicious, and of the nature of thirtyeight letters became the Mantra of all the Sciences. Chief among the Gāyatrīs, containing twentyfour letters, of four Kalās, best, captivating, green-coloured, is the Rudra-Gāyatrī Mantra. Of Supreme usefulness in sorcery, endowed with eight Kalās, containing thirtythree letters, black-hued, is the Aghora Mantra of Atharva-veda. That in which there are thirtyfive auspicious letters, which is of eight Kalās, is pure white-hued, and providing quiescence is the Sadyojāta Mantra described in Yajurveda. That in the beginning of which is Jagatī chand, which is the cause of both creation and destruction, which is red-hued and has thirteen Kalās, is the Vāmadeva Mantra described in Sāmaveda. This superior Mantra contains sixtysix letters. Lord Viṣṇu obtaining these five Mantras, performed their Japa. Thereafter, who is of the form of Ṛik, Yajuḥ, and Sāmavedas, who is Īśāna, whose diadem is the Īśāna Mantra, whose mouth is of the form of Tatpuruṣa-mantra, whose brilliance is only the sixtyfour Kalās, who is compassionate, and the one who should pervade every heart, who is Vāmaguhya, whose feet are like newly born (*Sadyojāta*, also an epithet of Śīva) Mantra who is Sadāśiva Mahādeva and Bhogīndra-bhūṣaṇa (epithet of Śiva), whose feet and face pervade the Universe, is that Mahādeva Śaṅkara, the Lord even of Bṛahmā and cause of creation, preservation and destruction, whom the Lord Viṣṇu (Hari) saw. Seeing Him (Śiva) Lord Viṣṇu again sumbitted a prayer in his desired language to that benefactor God (Śiva). (Mys. 72).

Mayūrāsana is the peacock posture. Place the palms of the hands on the ground; place the umbilical region on the two elbows; stand upon the hands; the legs being raised in the air, and crossed like Padmāsana. This posture destroys the effects of unwholesome food; produces heat in the stomach; destroys the effects of deadly poisons, and easily cures diseases like Gulma and fever. (Ghs. II. 29-30; Hyp. I. 32-33; See Fig. 20;Tri. 47; Dr. III. 10-11; Śāṇḍi. I. 3, 10-11).

Marma-Sthalas are the vital parts of the body. Toe, heel, central part of thighs, anal root, heart, genitals, central part of the body, navel, throat, elbow, nasal root, eyes, palate, midpoint of the eye-brows, forehead, brain stem, knees and joints of hands at the shoulders, all these have been called as the vital parts of this five-elemental body. (Tri. 129-132).

Mahāṅkuśā is one of the Mudrās (s.v.). Both the ring fingers be bent like hooks and joined together facing downwards. Again both the fore fingers, in the same order, be bent and joined similarly. This is the Mahāṅkuśā Mudrā which fulfills all desires. (Mu. 131).

Mahānāda—When the actions of the Yoga are, through the service of the Lotus feet of his Guru, in all respects good, then a Yogi will see above Ajñā Cakra the form of the Mahānāda, and will ever hold on in the Lotus of his mind the Siddhi of Speech. The Mahānāda, which is the place of dissolution of Vāyu, is the half of Śiva. Like the plough in shape, it is tranquil, grants boons, dispels fear, and makes manifest pure Intelligence. (Ṣn. Ver. 39).

1. Mahābandha is one of the Mudrās. One has to close the anal orifice by the heel of the left foot; press that heel with the right foot carefully; move slowly the muscle of the rectum and slowly contract the muscles of the yoni or perineum; restrain the breath by Jalandhara bandha. This Mudrā destroys decay and death. By its virtue a man accomplishes all his desires. (Ghs III. 18-20).

2. Mahābandha is one of the Mudrās. Having extended the right foot, place it on the left thigh; contract the perineum, draw the *Apāna vāyu* upwards and join it with the *Samāna vāyu*; bend the *Prāna vāyu* downwards and then bind the three in the navel (i.e. the *Prāṇa* and *Apāna* should be joined with the *Samāna* in the navel). By this Mudrā all the fluids in the vessels of the body of the Yogi are propelled towards the head. Thus it should be practised with great care, and alternately with both feet. Through its practice the wind enters the middle channel of the Suṣumnā, the body is invigorated by it, bones are firmly knitted, the heart of the Yogi becomes full of cheerfulness and he accomplishes all his desires. (Śs. IV. 21-22).

3. Mahābandha is one of the Mudrās. Press the left foot to the perineum and place the right foot on the left thigh. Fill in the air, keeping the chin firm against the chest; and having pressed air, the mind should be fixed on the middle of the eyebrows or in the Suṣumnā. Having kept it confined so long as possible, it should be expelled slowly. After practising on the left side it should be repeated again on the right side. Some are of opinion that the closing of the throat is not necessary here, and that keeping the tongue pressed against the roots of the two upper central teeth makes a good Bandh (stop), because this stops the upward motion of all the Nāḍīs. Mahābandha is the giver of great Siddhis. It is most skilfull means for cutting away the snares of death. It brings about the conjunction of the Triveṇī (Īḍā, Piṅgalā, and Suṣumnā), and carries the mind to Kedāra (the space between the eyebrows) which is the seat of Śiva. However, Māhāmudrā (s.v.) and this Mahābandha are useless without the Mahāvedha (s.v.). (Hyp. III. 20-25; Yotā. 112-114).,

1. Mahāmudrā—In accordance with the instructions of the Guru, press carefully the anus by the left heel. Stretch the right leg and take hold of the great toe by the hand. Having closed the nine gates of the body place the chin on the chest; and fix the gaze between the eyebrows. Then concentrate the vibrations of the mind, inspire air and retain it by Kumbhaka (s v.) so long as comfortably possible. , The steady-minded Yogi, having practised it on the left side, should then practice it on the right side and in all cases must be firm in Prāṇāyāma—the regulation of breath. In this way, even the most unfortunate Yogi might obtain success. By this means all the vessels of the body are roused and stirred into activity; the life is increased, its decay is checked, and all sins are destroyed. All diseases are healed and gastric fire is increased. It gives faultless beauty to the body. All fruits of desire and pleasure are obtained, and senses are conquered. The Yogi fixed in meditation acquires all these things through practice (*Abhyāsa*), hence there should be no hesitation in doing so. (Śs. IV. 17-20). The practice of this Mudrā cures consumption, the obstruction of the bowels, the enlargement of the spleen, indigestion, and fever (Ghs. III. 6-8). The Mudrā should be practised in secrecy, and ought never to be given to everybody. (Śs. IV. 20; Sec also Gp. I. 57-62; Yc. 45, 65-70).

2. Mahāmudrā is one of the Mudrās. Pressing the Yoni (perineum) with the heel of the left foot, and stretching forth the right foot, its toe should be firmly grasped by the hands. Then stopping the throat by jalandhara-bandha the air is held upwards. Just as a snake struck with a stick becomes straight like a stick, in the same way, Śakti (Suṣumnā) becomes straight at once. Then the Kuṇḍalinī becomes as it were dead, leaving the support of both the Iḍā and Piṅgalā. The air should then be expelled slowly and not voilently. For this very reason the best of the wise men call it the *Mahā* (great) Mudrā. Great evil and pains like death, are destroyed by it. Having practised by the left nostril it should be practised with the right one. When the number of both sides becomes equal the Mudrā should be discontinued. There is no food wholesome or injurious in this practice, for the practice of this Mudrā destroys the injurious effects of all the *Rasas* (Chemicals). Even the deadliest of poisons, if taken, act like nectar. Consumption, leprosy, prolapsus anil, colic, and the diseases due to indigestion are all removed by the practice of this Mudrā. The Mudrā should be kept secret by every effort and not revealed to any and every one. (Hyp. III. 10-18; Dhyā. 91-93).

3. Mahāmudrā is one of the Mudrās (s.v.). Placing both hands forward all the fingers be entwined with each other. Thumb and middle fingers be then joined and extended. This is Mahāmudrā, which provides supreme emancipation. (Mu. 139).

Mahāyoni is one of the Mudrās (s.v.). The fore, middle, ring and little fingers of both hands be joined with each other and then both palms be so jointed that they perfectly touch at the lower end. Now both the thumbs be placed at the roots of the respective little fingers. This is Mahāyoni Mudrā. (Mu. 117-118).

Mahālaya is the technical name of the Samādhi of Laya-Yoga. Just as a drop of water; after dissolving in the sea becomes one with and indistinguishable from the sea, similarly, when the Prāṇa and Manas of the Jīvātmā merge in the Paramātmā, a complete identity is achieved. This state of union with the Supreme is called Mahālaya or Samādhi in Laya Yoga, which is the highest state. This state of Samādhi is like that of a grain of salt, which, when mingled in water, becomes one with it. That form of contemplation in which there is neither 'here' nor 'not here', in which three is illumination and stillness as of some great ocean, and which is the void itself, is the Mahālaya.

This Mahālaya or Samādhi is achieved with the help of Nāda and Bindu. First of all, achieving oneness of Nāda and Bindu when the Manas is also united with it then the perceived world is destroyed and the Form of the Seer appears. When this oneness of the Jīvātmā and Paramātmā (Supreme Being) is achieved, the Sādhaka passes into the ecstatic state of Mahālaya. This ultimate state of Laya Yoga is attained by the Sādhanā of the Tenfold Laya Yoga laid down by the ancient Sages. (Lys. p. 80; Kt. IX. 9; Hyp. IV. 5-7).

Mahāvideha is great excorporeal. The form of concentration in which the mind acts upon something outside the body, is named excorporeal-concentration. If this takes place by merely the mind functioning, while yet staying in the body, is called Fancied (*Kalpita*) Excorporeal. That, however, in which the mind has no need of the body left and passes out of the body and then functions outside the body is called the Actual Excorporeal Concentration, But this latter state is achieved by means of the Fancied Excorporeal. It is by this that the Yogis effect their entrance into other bodies. By this concentration the veil of the luminous essence of the will-to-be, in the shape of the three vehicles of affliction, action and fruition, which has its origin in the Rajas and Tamasa, is destroyed. (Pys. III. 42).

1. Mahāvedha is one of the Mudrās. As the beauty. youth and charms of women are in vain without men, so are Mūlabandha and Mahābandha without Mahāvedha Sit first in Mahābandha posture; then restrain breath by Uḍḍāna Kumbhaka. The Yogi who daily practices Mahābandha and Mūlabandha accompanied with Mahāvedha is the best of the Yogis. For him there is no fear of death, and decay does not approach him. This Vedha should be kept carefully secret. (Ghs. III. 21-24).

2. Mahāvedha is one of the Mudrās. When the Yogi, while performing the Mahābandha, causes the union of the *Prāṇa* and *Apāna* Vāyus and filling in the viscera with air drives it slowly towards the nates, it is called Mahāvedha. The best of the Yogis having through the help of the Vāyu, pierced with this perforator the knot which is in the path of Suṣumnā, should then pierce the knot of Brahman. He who practises this Mahāvedha with great secrecy, obtains *Vāyusiddhi* (success over wind). It destroys decay and death. The Mahāmudrā and Mahābandha become fruitless if they are not followed by Mahāvedha. Therefore, the Yogi should practice all the three successively with great care. He who practices these three daily four times with great care undoubtedly conquers death within six months. This should be kept in great secrecy by the practioner desirous of obtaining power; otherwise, it is certain that the coveted powers can never be obtained through the practice of Mudrās. (Śs. IV. 23-30; Yota. 115-116).

3. Mahāvedha is one of the Mudrās. Sitting with Mahābandha, the Yogi should fill in the air and keep his mind collected. The movements of *Vāyus* (Prāṇa and Apāna) should be stopped by closing the throat. Resting both the hands equally on the ground he should raise himself a little and strike his buttocks against the ground gently. Thus the air, leaving both the passages (Iḍā and Piṅgalā) starts into the middle one. The union of Iḍā and Piṅgalā and Agni is effected in order to bring about immortality. When the air becomes as it were dead (by leaving its course through the Iḍā and the Piṅgalā, i.e. when it has been kept confined) then it should be expelled. The practice of this Mahāvedha, the giver of all great Siddhis, destroys old age, grey hair, and shaking of the body, and therefore, it is practiced by the best masters.. This Mudrā, along with Mahāmudrā and Mahābandha, are the great secrets. These are the destroyers of old age and death, increase the appetite, confer the accomplishment of Aṇimā etc. They should be practiced eight times everyday, once every three hours. They increase collection of good actions and lessen the evil ones. People instructed well should first begin their practice little by little. (Hyp. III. 26-31).

Mahāvratam (Great Vow)—See YAMA.

Mahā-Śūnya or the Great Void, whose beginning is Void, whose middle is void, whose end is void, has the brilliancy of tens of millions of Suns, and the coolness of millions of Moons. By contemplation on this continually one obtains success Let one practice with energy daily this Dhyāna and within a year he will obtain all successes undoubtedly. (Śs. V. 160-165).

Mahā-Sāmrājyābhiṣeka-See Abhiṣeka

Mahendraloka is one of the seven Bhuvanas. Here live six classes of devas : The Tridaśas, Agniṣvāttās, Yāmyas, Tuṣitas, Aparinirmitavaśavartins, and Parinirmitavaśavartins, All of them have the power of fulfilment of desires by mere thoughts, and are possessed of the attainments known as Aṇimā, etc. Their life-times are measured by a Kalpa. They are very beautiful. They enjoy their desires. Their bodies come into existence without parents, by the mere force of their good actions. They have good and obedient nymphs in their families. (Pys. III. 25).'

Maṇḍūkī-Mudrā—Closing the mouth, move the tip of the tongue towards the palate, and taste slowly the nectar flowing from the Thousand-petalled Lotus. One who practices this Mudrā is free of sickness and never becomes old. His body retains perpetual youth and the hairs never grow white. (Ghs. III. 62-63)

Mataṅginī-Mudrā—Stand in neck-deep water; draw-in the water through the nostrils and throw it out by the mouth. Then draw-in the water through the mouth and expel it through the nostrils. One should repeat this again and again. This should be practiced in a solitary place, free from human intrusion, with fixed attention. This Mudrā gives great pleasure to the Yogi and is the destroyer of death and decay. (Ghs. III. 88-91).

Mātṛkā-Nyāsa is placement of the letters of the Saṁskṛta alphabets on the various organs of body. All the sins are destroyed by performing these Mātṛkā-Nyāsas, so says Lord Śiva. The Ṛsi of the Mātṛkā Mantra is Brahmā; its Ghanda is Gāyatrī; its Devatā is Mātṛkā Devī; its Seeds (*Bījas*) are the consonants, and all the vowels are its Śakti.

Ṣaḍaṅga-Nyāsa : The procedure is to perform Ṣaḍaṅga-Nyāsa (placing *Mātṛkās* on six limbs or organs of body) after pronouncing specified Mātṛkās. Taking Aṁ, Āṁ and placing between them the letters of 'Kavarga' with Bindus; taking Iṁ, Īṁ and placing between them the letters of 'Cavarga' with Bindu; taking Uṁ, Ūṁ and placing between them the letters of 'Tavarga' with Bindus; taking 'Eṁ, Aiṁ and placing between them the letters of 'Tavarga' with Bindus; taking Oṁ, Auṁ and placing between them the letters of 'Pavarga' with Bindus; and taking Ṁ, Ḥ and placing between them letters of 'Yavarga, Savarga, La, and Kṣa with Bindus; one should then put the words Hṛdaya, Śira, Śikhā, Kavaca, Netra, and Astra in their Caturthī form (fourth case) respectively after each of the sets of letters specified. And then, again, after the six set so formed the words Namaḥ, Svāhā, Vaṣaṭa, Huṁ, Vauṣaṭa, and Phaṭ should be placed respectively at the end of each set. Now, Nyāsa of each organ of the body (viz. head, crown-lock, Kavaca, eyes, and front and back of the palm) is performed by pronouncing the respective set of Mantras formed in the above manner. The six Mantras thus formed would be as follows :

(i) अं कं खं गं घं ङं आं हृदयाय नमः। (ii) इं चं छं जं झं ञं ईं शिरसे स्वाहा। (iii) उं टं ठं डं ढं णं ऊं शिखायै वषट् (iv) एं तं थं दं धं नं ऐं कवचाय हुं। (v) ओं पं फं बं भं मं औं नेत्रत्रयाय वौषट्। (vi) अं यं रं लं वं शं षं सं हं लं क्षं अः अस्त्राय फट् ।

This Ṣaḍaṅga Nyāsa destroys the sins of the Sādhakas.

Antarmātṛkā Nyāsa—Pronouncing each letter with Bindu and placing word Namḥ at its end (for example, Kaṁ Namḥ, etc.) when Nyāsa is performed in each of the Six Cakras, beginning with Mūlādhara and proceding upwards to the Sahasrāra, it is called Antarmātṛkā Nyāsa. For example, one should form the mental disposition of Mūlādhāra Cakra as golden and four-petalled containing the letters Va, Śa, Ṣa, Sa each with Bindu (viz. Vaṁ Śam, Ṣaṁ, Saṁ, etc.) and pronouce these letters each followed by the word Namaḥ.

Similarly, of Svādhiṣṭhāna Cakra as bright and brilliant like lightning and Agni, of six petals embellished with the letters Ba, Bha, Ma, Ya, Ra, La each with Bindu, and followed by the word Namaḥ;

Of Maṇipūrā Cakra like blue clouds with ten petalled lotus embellished with Ḍa, Ḍha, Ṇa, Ta, Tha, Da, Dha, Na, Pa, Pha, each with Bindu, and followed by the word Namaḥ;

Of Anāhata Cakra situated in the heart of Yogis brilliant like *Pravāla* (coral gem), twelve-petalled containing the letters Ka, Kha, Ga, Gha, Ṅa, Ca, Cha, Ja, Jha, Ña, Ṭa, Ṭha, each with Bindu, and followed by the word Namaḥ;

Of Viśuddhi Cakra of smoky brilliance with sixteen petals containing the sixteen vowels, A, Ā, I, Ī, U, Ū, E, Ai, Ṛ, Ṝ, Ḷ, Ḹ, O, Au, Ṁ aḤ, each with Bindu and followed by the word Namaḥ;

Of Ajñā Cakra brilliant like Moon, with two petals, containing the letters Ha, and Kṣa, each with Bindu and followed by the word Namaḥ;

The Sahasrāra Cakra of snow-white brilliance, with a thousand petals, contains all the letters of the alphabet (both the vowels and consonants) together with the three letters Ha, La, and Kṣa, each situated in each of the angles of the Triangle (*Trikoṇa*) in the centre of this Cakra. In the middle of this Traingle one should contemplate with composed mind the *Para-bindu* (Param Śiva) who is the cause of all creation and dissolution. Contemplation in this manner is called Antarmātṛkā Nyāsa.

Bahirmātṛka Nyāsa—It is placing the Mātṛkās (letters of the Alphabet) on various external organs of the body. After performing Antarmātṛka Nyāsa in the above manner, one should perform this Nyāsa in the following manner :

First of all, the external Mātṛkā Devī should be contemplated with this Śloka :

पञ्चाशल्लिपिभिर्विभक्तमुखदोःपन्मध्यवक्षःस्थलम् ।
भास्वन्मौलिनिबद्ध चन्द्रशकलामापीन तुङ्गस्तनीम् ॥
मुद्रामक्षगुणं सुधाढ्यकलशं विद्यां च हस्ताम्बुजै-
र्विभ्राणां विशदप्रभां त्रिनयनां वाग्देवतामाश्रये॥

Pañcāśllipibhirvibhaktamukhadoḥpanmadhya-vakṣḥsthalam,
Bhāsvanmaulinibaddha-candraśakalāmāpina tuṅgastanim
Mudrāmakṣaguṇaṁ sudhāḍhyakalaśaṁ vidyāṁ ca hastāmbujair-
Vibhrāṇāṁ viśadaprabhāṁ trinayanāṁ vāgdevatāmāśraye.

Thereafter one should begin the Nyāsa on various organs in the order enumerated on page 148 above under NYĀSA with the fingers also specified on the same page. The Mantras for these Nyāsas with the order of respective organs are as follows, where ॐ(Oṁ) in the beginning and नमः (Namaḥ) at the end of each set of Mātṛkās specified for each of the organs, should invariably be added while pronouncing them for actual Nyāsa :

With अं on forehead; with आं on the face; with इं, ईं on the two eyes; with उं, ऊं on the two ears; with ऋं, ॠं in both the nostrils; with ऌं, ॡं on both cheeks;, with एं, ऐं respectively on both lips: with ओं, and औं on upper and lower rows of teeth; with अं on the head; with अः in the mouth; with कं खं गं घं ङं in the armpit, joints, forearm and fingers of the right arm; with चं छं जं झं ञं in the armpit, joints, forearm, and fingers of the left arm; with टं टं डं ढं णं in the joints, foreleg, and toes of the right leg; with तं थं दं धं नं in the joints, foreleg, toes of the left leg; with पं and फं on the right and left sides of the body; with बं on the back; with भं in the navel; with मं on the belly; with यं on the heart; with रं on the right shoulder; with लं on the space between the shoulders and the back of neck (*kakuda sthāna*); with वं on the left shoulder; with शं from heart to right hand; with षं from heart to left hand; , with सं from heart to right leg; with हं from heart to left leg with लं from heart to belly; and with क्षं from heart to the mouth,

Ṛṣī-Nyāsa should be performed in the head for the attainment of Caturvarga (*Dharmārtha-Kāma- mokṣaye ṛṣi-nyāsa viniyogah*); of the Chanda in the mouth (*Mukhe Gāyatryai-cchandase namaḥ*); of the Deity in the heart (*Hṛdaye matṛkāyai sarasvatyai devatāyai namaḥ*), of the Bīja: in the hidden part, that is, the Anus (*Guhye vyañjanāya bījāya namaḥ*); of Śakti in the feet' (*Pādayoh svarebhydḥ śaktibhyo namaḥ*); and of Kīlaka, that is, that which comes at the end or closes, in.the whole body(*Sarvāṅgeṣu visargāya kīlakāya namaḥ*).

Pīṭha'Nyāsa--In the Pīṭha Nyāsa, the Pīṭhas are established in place of the Mātṛkās. The Pīṭhas; in the. ordinary sense, are Kāmrūpa and other places. Their number is 52 (which is equal to the number of Mātṛkās), and a full list of Pīṭhas is given in the Yoginī Tantra II. 1. 1. et. seq.

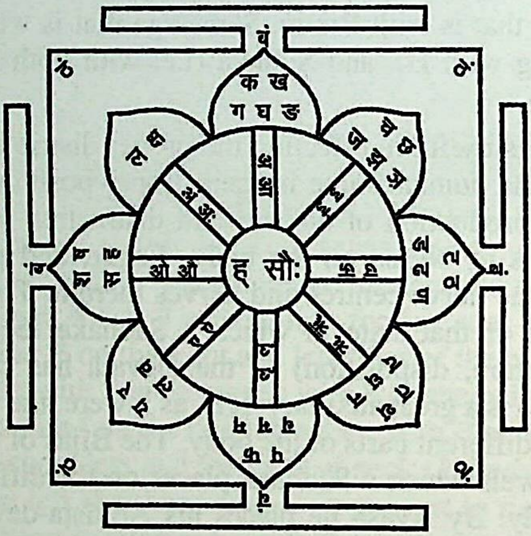
According to Tantrasāra, Mātṛkā Nyāsa is also classified into four kinds, performed with different aims, viz. Kevala where the Mātṛkā is pronounced without Bindu; Bindu-saṁyukta, that is with Bindu; Saṁsarga that is with Visarga (i.e. ending with Ḥ), and Sohhya (i.e. with both Bindu and Visarga).

Nyāsa is useful in effecting the proper distribution of the Śaktis of the human frame in their proper positions so as to avoid the production of discord and distraction in worship. The actions of Nyāsa on the body, finger, and palms also stimulate the nerve centres and nerves therein. Thus, for the attainment of that state in which a Sādhaka feels that the *Bhāva* (nature, disposition) of the Devatā has come upon him, Nyāsa is a great auxiliary. It is, as it were, the wearing of jewels on different parts of the body. The Bījas of the Devatā are the jewels which a Sādhaka places on the different parts of his body. By Nyāsa he places his Abhīṣṭa-devatā (Iṣṭa-devatā) in such parts, and by Vyāpaka-nyāsa (comprehensive Nyāsa) he spreads His presence through himself. He becomes permeated by Him losing himself in the divine Self. (Mnt. V. 105 et. seq.; St. VI. 1 et. seq.; Pt. p. 138 et. seq.; Yt. II. 1. 1 et. seq.).

Mātṛkā-Yantra— Mātṛkā Yantra is drawn by Kesara (filaments of a flower of the plants *Rottleria Tinctoria, Mimusops Elengi and Meusa ferrea*), Candana (*Sandal : Sirium myrtifolium*), or Bhasma (Ash) on a plate of Gold, etc. Drawing this Yantra with Kesara in Śakti-Worship, with Gandana in Viṣṇu-worship, and with Bhasma in Śiva-worship is specially useful.

Procodure for drawing this Yantra : After drawing an eight petalled lotus; eight set of letters (Aṣṭavarga) should be entered in their order in these eight petals. Outside the lotus drawing four gates and four angles the lotus should be enclosed. On four corners of the Yantra the Mantra "Ṭhaṁ" and on the four gates Mantra "Baṁ" should be written.

MĀTṚKĀ YANTRA



Vyoma or Hakāra, Indu or Sakāra, Aukāra, Rasanārṇa or Visarga— all these combined in the form of "Hsauḥ" (हसौः) Mantra should then be placed in the pericarp of the lotus. Then, the eight filaments of the lotus should be completed by entering two vowels in each; and these filaments should be enclosed by a circle.

This Māṭṛkā Yantra is used for the Janana Saṁskāra (first of the Ten Saṁskāras) of a Mantra. See MANTRA SAṀSKĀRA. (Pu. 1148; Mys, 46).

Mālā-Vicāra—The Rosaries made of Ariṣṭapatra, Bīja, Śaṁkha, Padma, Maṇi, Kuśa-granthi, and Rudrākṣa are considered successively superior in this order. Rosaries made of Pravāla, Muktā and Sphaṭika are comparatively more fruitful. The Rosaries made of Tulsī or Maṇi bestow undecaying fruits. Performing Japa with a Hiraṇyagarbha Maṇi one gets fruits a hundred times greater. The Indrākṣa Rosary mixed with Rudrākṣa gives a thousand times greater fruit, The Rosaries made of Sphaṭika bestow kingdom; of Putra-jīva bestow fame and wealth; of Kuśagranthi bestow Self-knowledge; and of Rudrākṣa bestow fulfilment, of all desires. From a Rosary of Pravāla one gets power of captivating everyone; from that of a Āmalakī emancipation, and from that of a Muktā. all kinds of knowledge and learning, From a Rosary of Māṇika the woman of the three world are captivated; from that of Nīla-markaṭa the enemies are terrified; and from that of gold one gets immense wealth and fame. From a silver Rosary one gets maidens; from that of Pārada all aforesaid fruits are obtained, and from that made of Tulsī-wood one gets devotion to Viṣṇu. But it is important to keep a record of the number of Japas on a Rosary made of the same material of which the Rosary for regular Japa is made. Extraordinary things are mentioned in the Tantras towards the glorification of a Rudrākṣa Rosary. Many supernatural descriptions are available in Puraṇas and Tantras about the results of wearing Rudrākṣa. Many Tantra Śāstras are of the opinion that from a Rosary of Rudrākṣa the Sādhakas of all sects can derive benefit. Rudrākṣa is extermely beneficial for the worshippers of the five Deities. Just as one has to learn the procedures of worship and Pūjā etc., from the mouth of his Guru, so the procedure for wearing or using a Rosary or Mālā should also to be learnt from the mouth of a Guru. (Mys. 76; Tk. Japa mālāvidhi).

Māsa-Nirṇaya means the determination of the month for Initiation. Initiation in Caitra month accomplishes all Puruśārthas. Initiation in Vaiśakha brings riches; in Jyeṣṭha death; in Āṣāḍha destruction of kinsmen; in Śrāvaṇa longevity- in Bhādrapada destruction of progeny; in Aśvina collection of wealth; in Kārtika and Mārgaśīrṣa success of Mantra; in Pauṣa pain to enemy; in Māgha increase in intellectual capacity; and in Phālguna fulfilment of all desires. However, when even a good month becomes an intercalary month it should be avoided. (Here the names of the twelve months are given according to the Hindu Calendar. (Mys. 11).

Mitāhāra means moderation of diet for yoga practice. One who practises Yoga without moderation of diet incurs various diseases and obtains no success. Prescribed cereals and pulses are : rice, barley or wheat bread, moong (*Phaseolus mungo*), māṣa (*phaseolus radiatus*), and gram. These should be clean and free of chaff. Prescribed fruits and vegetables are : *Paṭola* (a kind of cucumber), jackfruit, manakachu (*Arum colocasia*), kakkola (a kind of berry), the jujube, bonduenut (*bonducella guilandina*), cucumber, plaintain, fig, medicinal roots. The five vegetable leaves prescribed are *Bālaśāka*, (green fresh vegetable leaves), *Kālaśāka* (black vegetables), *Paṭola-patra* (leaves of paṭola), the *Vāsluka Śāka* and *Hima-locka Śāka*. Such food should be taken to fill half the stomach. One quarter of the stomach should be filled with water and one quarter be kept empty. This is called moderation in diet.

Prohibited foods are stated thus : In the beginning of Yoga practices one should discard bitter, acid, salt, pungent and roasted things, curd, whey, heavy vegetables, wine, palmnuts, and over-ripe jackfruit. So also Kulattha and masūr beans, pāṇḍu fruit, pumpkins and vegetable stems, gourds, berries, kaṭhabel (*Feronia elephantum*), kanṭabilva, and palāśa (*Butea frondosa*), kaḍamba (*Nauclea codamba*), jambira (citron), bimbo, lakuca (a kind of bread fruit), onions, lotus, kāmaraṅga, piyāla (*Buchanānia latifolia*), hinga (*Assafoetida*), Śālmali and Kemuka are prohibited.

A beginner should avoid much travelling, company of women, and warming himself by fire. So also he should avoid fresh butter, ghee, thickened milk, sugar, date-sugar, ripe plaintain, cocoanut, pomegranate, dates, lavanī fruit, amalakī (*myrobalans*) and everything containing acid juices. But cardamon, jaiphal, cloves, aphrodisiacs or stimulants, the rose-apple, harītakī, and palm dates can be taken while practising Yoga. Easily digestible, agreeable and cooling foods which nourish the humours of the body can be taken according to desire, but Yogis should avoid hard (not easily digestible) sinful food, or putrid food, or very hot or very much exciting food. Baths before sunrise, fasting or anything giving pain to the body should be avoided. So also is prohibited eating only once a day or not eating at all. But the Yogi may remain without food for three hours.

Regulating his life in this way, the Yogi should practice Prāṇāyāma. In the beginning, before commencing it, he should take a little milk and ghee daily, and take his food twice daily—once at noon and once in the evening (Ghs. V. 16-32; Śs. III. 33-39; Hyp. I. 60-65; Lys. p. 5; Dr. I. 19; Yokup. I. 3-4; Yotā. 46-48)

Muktāsana or the Free posture is obtained by placing the left heel at the root of the organ of generation and the right heel above that. The head and the neck are kept straight with the body. It gives Siddhis or perfections. (Ghs. II. 11; See Fig. 21; Tri 46; Dr. III. 8-9; Śāṇḍī. I. 3,9).

Muṇḍa is one of the Mudrās (s v.). Bind a fist of the left hand enclosing the thumb inside. Bend the middle, ring and little fingers of right hand and the tip of the thumb be placed on the middle joint of the fore finger. Now the left fist be placed on the right hand so formed, and the Sādhaka should fix his eyes on the right of the hands so positioned. This is Muṇḍa Mudrā. (Mu. 110-111).

Mudrās are said to be twentyfive in number. Their constant practice gives success to Yogis. They are : (1) Mahāmudrā; (2) Nabho-mudrā; (3) Uḍḍīyāna; (4) Jalandhara; (5) Mūlabandha; (6) Mahābandha; (7) Mahāvedha; (8)Khecarī; (9) Viparītakarī; (10) Yoni; (11) Vajrolī; (12) Śakticālanī; (13) Taḍāgī; (14) Manḍūkī; (15) Śāmbhavi; (16J Pañçadhāraṇā; (17)Aśvinī; (18) Pāśinī; (19) Kākī; (20) Matanginī and (21) Bhujaṅginī. The knowledge of the Mudrās leads to adeptship. They should be kept secret with great care, and should not be taught indiscriminately to everyone. (Ghs. III. 1-5).

In order that the goddess, who is asleep in the mouth of the Brahmarandhra (the innermost hollow of Suṣumnā) be awakened, the Mudrās should be practiced with greatest care. (Śs. IV. 14; Hyp. III. 5).

Mudrās destroy all diseases and increase gastrics fire. One who practices them to him neither death comes nor decay, and there is no fear to him from fire, water or air. Cough, asthma, enlargement of spleen, and leprosy are verily destroyed by the practice of these Mudrās. There is nothing in this world like Mudrās for giving quick success. (Ghs. III. 94-100).

The Hyp., however, enumerates only ten Mudrās, viz. (1) Mahā-mudrā; (2) Mahābandha; (3) Mahāvedha; (4) Khecarī; (4) Uḍḍīyāna-bandha; (6) Mūla-bandha; (7) Jalandhara-bandha; (8) Viparīta-kararṇī; (9) Vajrolī; and (10) Śakticālanī. These Mudrās give eight kinds of Aiśvaryas (s.v.) or Divine Wealth. These Mudrās should be kept secret by every means as one keeps one's box of jewellery, and should on no account be told to anyone, just as husband and wife keep their dealings secret. (Hyp. III. (-9).

The Laya-yoga prescribes only eight Mudrās, i.e. the Śām-bhavī Mudrā for the perfection of Pratyāhāra, five Mudrās for perfection of Dhāraṇā, and Śakticālanī and Yonimudrās for perfection of Dhyāna. (Lys. p. 10).

The pleasure of Deities is increased through the Mudrās and the Mudrās are also destroyers of sin of the Sādhaka.

This is the reason why sages adept in Tantra have named them as Mudrā. The God of Gods Mahādeva says that the practice of a Mudrā at the time of worshipping a Deity pleases the Deity of the Mantra. In worship, in Japa, in concentration, in *Kāmya Karma* (rites done to effect particular objects); at the time of bathing, at the time of invocation, in the consecration of Śaṅkha, in the life-giving (*Prāṇa-pratiṣthā*) of an Idol, in protection, in offering to a Deity and in various rites mentioned in the Kalpas, the Mudrās should be properly performed in accordance with the qualities of the respective rites. Nine kinds of Invocational, etc., Mudrās are supposed to be general in nature. The Ṣaḍaṅga Mudrās are also useful for all purposes. The erudites have specified nineteen Mudrās for the worship of Viṣṇi. Śaṅkha, Cakra, Gadā, Padma, Veṇu, Śrīvatsa, Kaustubha', Vanamālā, Jñāna, Bilva, Garuḍa, Nāra-siṁhī, Vārāhī, Hayagrīvī, Dhanuṣ, Bāṇa, Paraśu, Jaganmoha-nikā, and Kāma are the names of nineteen Mudrās with which Lord Viṣṇu derives pleasure. Liṅga, Yoni, Triśūla, Mālā, Vara, Abhaya, Mṛga, Khaṭvāṅga, Kapāla, and Damarū are the ten Mudrās which please Mahādeva. For the worship of Sūrya only one, Padma-mudrā, has been prescribed. Danta, Pāśa, Aṁkuśa, Vighna, Paraśu, Laḍḍūka, and Bījapūra are the seven Mudrās prescribed for the worship of Gaṇeśa. Pāśa, Aṁkuśa, Vara, Abhaya, Khaḍga, Carma, Dhanu, Śara, and Mūsala are the nine Mudrās loved by Durgā and these should be used particulary for the worship of all kinds of Śaktis. Lakṣmī Mudrā for the worship of Lakṣmī, and Akṣamālā, Vīṅā, Vyākhyā and Pustaka Mudrās have been specified for the worship of Sarasvatī. The Mudrā named Saptajihvā are famous for the worship of Agni. Matsya, Kūrma, Lelihā, Muṇḍa, and Mahāyoni are the Mudrās which bestow all kinds of wealth and properties. The Mahāyoni Mudrā is used for the worship of Śakti Goddess; Muṇḍa Mudrā is used for the worship of Śyāmā, etc., and Matsyā, Kūrma, and Lelihā Mudrās are used for general worship. Yoni, Bhūtinī, Bīaj, Daityadhūminī and Lelihānā are the five Mudrās specified for the worship of Goddess Tārā. The ten Mudrās specified for the worship of Tripura-Sundarī are Kṣobhiṇī, Drāviṇī, Akarṣiṇī, Vaśyā, Unmādinī, Mahāṁkuśā, Khecarī, Bīja, Yoni, and Trikhaṇḍā. Kumbhaka Mudrā is specified for the consecrational rites; Padma Mudrā is specified for Āsana; Kālakarṇī Mudrā is specified for rites connected with suppression of disturbances; and Gālinī Mudrā is specified for purification of water. Venu Mudrā is specified for the worship of (Gopāla, and Nārsiṁhī for the worship of Nṛsiṁha. In the worship of Varāha the Vārāhī and in the worship of Hayagrīva the Hāyagrīvī should be exhibited. For the worship of Śrī Rāma the Dhanuṣ and Bāṇa Mudrās have been considered proper. The Mudrās specified for the worship of Paraśurāma are Paraśu and Sammohinī. For the invocational rites the Vāsudeva; for the preservational rites the Kumbha, and for prayer the Prārthnā Mudrās should be performed According to their rights and qualifications the Sādhakas of all the five sects should learn the respective Mudrās from their Gurus. The detailed characteristics of all the Mudrās are given in the Tantras.' There are various Mudrās which please the Deities and their descriptions are obtainable from different worshipping procedures (Mu.. 1-23).

Just as the names of such Mudrās have been enumerated which please the various Devas and Devīs, so are various Mudrās prescribed for the appeasement of Ṛṣiṣ. Jñānamudrā, Bhakti-mudrā, Tapo-mudrā, Karma-mudrā and Dānamudrā are such which please the sages (*Ṛṣis*). Varamudrā and Abhayamudrā are those with which the Ṛṣis, Deities, Pitṛs and the inhabitants of the three worlds are pleased. (Mys. 53; Dr. VI. 32-42; Mk. III. 1 ff; Jñā. IV. 1 ff; Mu. 1-145. For the method of exhibiting different Mudrās see their names at their proper alphabetical places.).

Muni is the name of a class of Sages. Muni is so called on account of his *Mananam* (*Mananāt munirucyate*). *Mananam* is that thought, investigation and discussion which marks the independent thinking mind. First, there is *Śravaṇam* or listening; then *Mananam*, which is the thinking or understanding, discussing upon and testing of what is heard, as opposed to the mere acceptance on trust of the lower intelligence. These two, the *Śravaṇam* and *Mananam* are followed by, Nidi-dhyāsana which is attention and pcrfound meditation on the conclusions drawn from what is so heard and reasoned upon. (Its. p. 31; See also Śabdakalpdrum, s.v.; Vācaspatyam, s. v.).

Musala is one of the Mudrās used in the worship of Goddess Śakti. Both the hands should be bound into fists. The right fist should then be placed on the left hand. This is the Musala Mudrā which removes all obstacles. (Mu, 87-88).

Mūrchā is seventh of the eight Kumbhakas. Closing the passages with Jalandhara-bandha firmly at the end of Pūraka, and expelling the air slowly is called Mūrchā from its causing the mind to swoon and giving comfort. (Hyp. II. 69).

Having performed Kumbhaka with comfort, one should withdraw the mind from all objects and fix it in the space between the two eye-brows. This causes fainting of the mind and gives happiness. For, by thus uniting the Manas with Ātmā the bliss of Yoga is certainly obtained. (Ghs. V. 83).

1. Mūla-Bandha is one of the Mudrās. Press with the heel of left foot the region between the anus and the scrotum and contract the rectum; carefully press the intestines near the navel on the spine, and put the right heel on the organ of generation or pubes. The person who desires to cross the ocean of Existence, should retire to a secluded place and practice this Mudrā in secrecy. By its practice the *Vāyu* (Prāṇa) is controlled undoubtedly but it should be practiced without laziness and with care. (Ghs. III. 14-17).

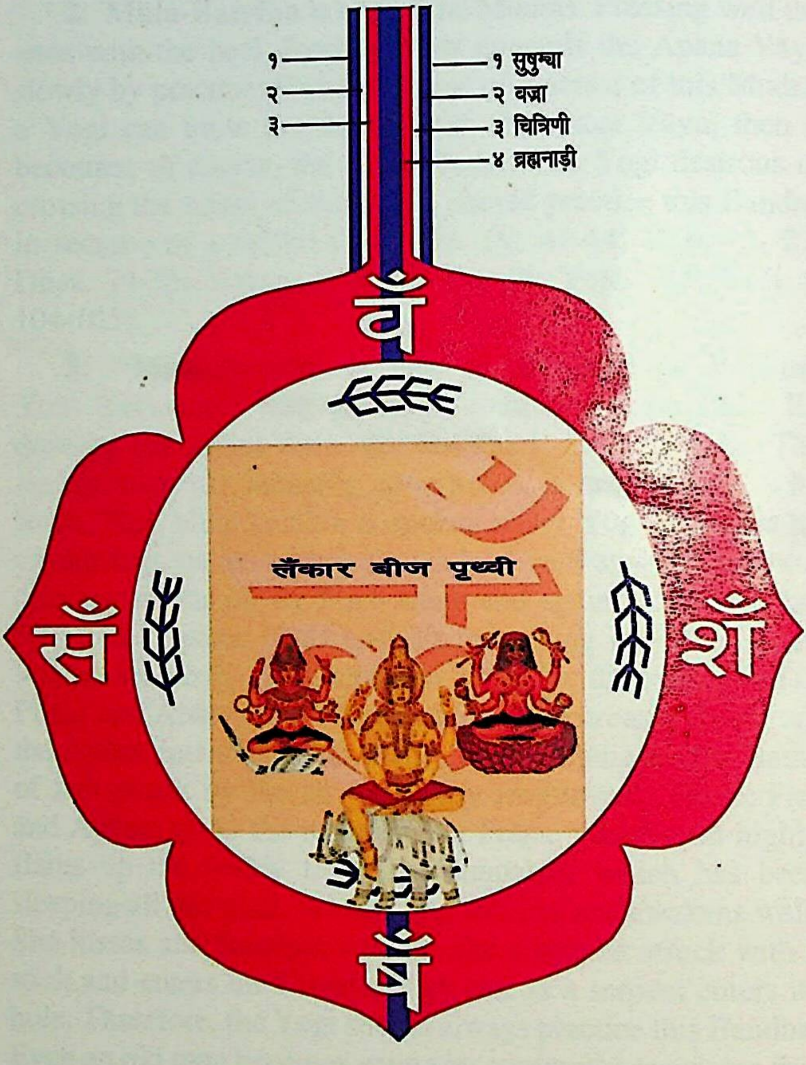
2. **Mūla-Bandha** is one of the Mudrās. Pressing well the anus with the heel, forcibly draw upwards the Apāna Vāyu slowly by practice. If in the course of practice of this Mudrā, a Yogi can unite the Apāna with the Prāṇa Vāyu, then it becomes, of course, the Yoni Mudrā. The Yogi desirous of crossing the ocean of the world, should practice this Bandha in secret—in a retired place. (Śs. IV. 41-44; Tejo. 15, 27; Dhyā. 74-75; Yokup. I, 42-46; Yc, 46; Yotā. 121; Yośi. I. 104-105).

3. **Mūla-Bandha** is one of the Mudrās. Pressing Yoni (perineum) with the heel, contract up the anus. By drawing the Apāna thus "this Bandha is accomplished. The Apāna, naturally inclining downwards, is made to go up by force. This Mūla bandha is spoken of by Yogis as done by contracting the anus Pressing the heel well against the anus, drawing up the air by force again and again till it goes up. Prāṇa and Apāna, Nāda and Bindu, uniting into one in this way undoubtedly give success in Yoga. By the unification of Prāṇa and Apāna, urine and excrements decrease. Going up, the Apāna enters the zone of fire, i.e. the stomach. The flame of fire struck by the air is thereby lengthened. These, Fire and Apāna, go to the naturally hot Prāṇa, which then highly flares up the bodily fire. The Kuṇḍalinī, which has been sleeping all this time, is heated by this fire and awakens well. She hisses and becomes straight like a serpent struck with a stick and enters the Brahma Nādī just as a serpent enters its hole. Therefore, the Yogi should always practice this Bandha. Even an old man becomes young by constantly practising this Mūla-bandha. (Hyp. III. 60-68; Yokup. I 42-46).

Mūlaśodhana or purification of the rectum is last of the four Dhautis. The Apāna Vāyu does not flow freely so long as the rectum is not purified. Therefore, with the greatest care one should practice this purification of the large intestines. By a stalk of the root of Haridrā (Turmeric) or the middle

Plate IV

MŪLĀDHĀRA CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
वँ
सँ
शँ
षँ
लँकार बीज पृथ्वी

SUMMARY OF DETAILS

Location : Perineum
No. of Petals : Four
Colour of Petals : Blood-Red
Letters :Va, Śa, Sa, Ṣa
Element : Earth
Bīja (seed) : Laṁ
Bīja-bearer : Airāvata
God : Barhmā

Goddess : Dākinī
Loka : Vhūḥ
Quality : Smell
Sense Organ : Nose
Motor Organ : Anus
Yantra : Square
Result of Concentration : Health and Vidyā

finger the rectum should be carefully cleansed with water over and over again. This destroys constipation, indigestion, and dyspepsia, increases the beauty and vigour of the body and enkindles the sphere of fire (i.e. the gastric juice). (Ghs. I. 42-44).

Mūlādhāra is the lowest of the Cakras. It is situated two digits above the rectum and two digits below the organ and attached to the mouth of Suṣumnā, having in all a dimension of four digits. It is called the Ādhāra Lotus and has four petals of crimson hue. In the pericarp of this Ādhāra Lotus there is the triangular beautiful Yoni, hidden and kept secret in all the Tantras. In it is the Supreme Goddess Kuṇḍalinī of the form of electricity (*Vidyullatākāra*) in a coil. She has three coils and a half (like a serpent) and is in the mouth of Suṣumnā. She represents the creative force of the world and is always engaged in creation. She is the Goddess of Speech, whom speech cannot manifest, and who is praised by all Gods. (Śs. II. 21-24; Yośi. I. 168-171; VI. 22-32).

Full of energy, and like burning gold, this Kuṇḍalinī is the power of Viṣṇu. In this Cakra, which is beautiful like the Bandhuka flower, is placed the seed of love क्लीं (Klīṁ). It is brilliant like burnished gold. The Suṣumnā also embraces it and the beautiful seed is there. There it rests, shining brilliantly like the autumnal moon, with the luminosity of millions of Suns, and the coolness of millions of Moons. The Goddess Tripurā Bhairavī has these three (Fire, Sun, and Moon) taken together, and collectively she is called the Bīja. The Bīja is endowed with powers of action (motion) and sensation, and circulates throughout the body. It is subtle, and has a flame of fire. Sometimes it rises up, and at other times it falls down into the water. This is the great energy which rests in the perineum and is called the Svayambhū-liṅga. All this is called the Ādhāra Padma (the Support Lotus) and the four petals of it are designated by the letters व (*va*), श (*śa*), ष (*ṣa*), and स (*sa*) of shining colour of gold. Near the Svayambhū-liṅga is a golden region called Kula (*Family*). Its presiding adept is called Dviranda and its presiding Goddess called Dākinī. In the centre of this lotus is the Yoni where resides the Kuṇḍalinī. The circulating bright energy above that is called Kāma-bīja (Seed of Love). (Śs. V. 56 et. seq.).

In this lotus is the square region of Pṛthivī (Earth element, which is that of this Cakra) surrounded by eight shining spears (Aṣṭa-śūlas) directed towards the eight points of the compass. It is of a shining yellow colour and beautiful like lightning, as is also the Bīja of Dharā (Earth-seed) the Laṁ, which is within Ornamented with four arms and mounted on the king of elephants, the Airāvata, the Bīja (*Laṁ*) carries in his lap the child Creator (Brahmā) resplendent like young Sun, who has four lustrous arms and the wealth of whose lotus-face is four-fold. Here dwells the Devī Dākinī by name : Her four arms shine with beauty and her eyes are brilliant red. She is resplendent like the lustre of many Suns rising at one and the same time. She is the carrier of the revelation of the ever-pure Intelligence. Near the mouth of the Nāḍī called Vajrā, and in the pericarp of the Ādhāra Lotus there constantly shines the beautifully liminous and soft, lightninglike traingle which is Kāmarūpa and known as Traipura. There is always and everywhere the Vāyu called Kandarpa who is of a deeper red than the Bandhu-jīva flower (*Pentapoeles Phoenicea*), and is the Lord of Beings and resplendent like ten million Suns. Inside the Traingle is Svayambhū in His Liṅga Form, beautiful like molten gold with His head downwards. He is revealed by knowledge (*jñāna*) and meditation (*Dhyāna*), and is of the shape and colour of a new leaf. As the cool rays of lightning and of the full moon charm, so does His beauty. The Deva, who resides happily here as in Kāśī, is in form like a whirlpool. Over him shines the sleeping Kuṇḍalinī, fine as the fibre of the lotus stalk. She is the worldbewilderer, gently covering the mouth of Brahma-dvāra by Her own. Like the spiral of the conchshell, Her shining snakelike form goes three and a half times round Śiva, and Her lustre is as that of a strong flash of young lightning. Her sweet murmur is like the indistinct hum of swarms of lovemad bees. She produces melodious poetry and Bandha and all other compositions in prose or verse, in sequence or otherwise, in Saṁskṛt, Prākṛta, and other languages. It is She who maintains all the beings of the world by means of inspiration and expiration, and shines in the cavity of the Root (*Mūla*) Lotus like a chain of brilliant lights. Within the Svayambhū Liṅga reigns dominant Parā, the Śri Parameśvarī, the awakener of eternal knowledge. She is the omnipotent Kalā who is wonderfully skilful to create, and is subtler than the subtlest. She is the receptacle of that continuous stream of Ambrosia which flows from the Eternal Bliss. By Her radiance it is that the whole of this Universe and this Cauldron (lower half of Brahmāṇḍa, and as such cauldron-shaped) is illumined. By meditating thus on Her who shines within the Mūla Cakra, with the lustre of ten million Suns, a man becomes Lord of Speech, king among men, and an adept in all kinds of Learning. He becomes ever free from all desires, and his inmost spirit becomes full of great gladness. Pure of disposition by his deep musical words, he serves the foremost of the Devas. (Ṣn. Verses 4-13).

The wise man who always contemplates on this Mūlādhāra obtains Dārdurī Siddhi (the frog-jump power) and by degrees he can altogether leave the ground (i.e. rise in the air). The brilliancy of the body is increased, the gastric fire becomes powerful, and freedom from disease, cleverness, and omniscience ensue. He knows the past, present and the future with their causes. He masters the unheard of sciences together with their mysteries. On his tongue always dances the Goddess of Learning and he obtains *Mantra-siddhi*

(Success in Mantras) through constant repetitions only. The practitioner of Prāṇāyāma ought always to meditate upon this Mūlādhāra Lotus— the Svayambhū Liṅga—daily and without negligence. By habitual exercise one gets success in six months and undoubtedly his Vāyu enters the middle channel (the Suṣumnā). He conquers the mind and can restrain his breath and semen, and get succes in this as well as the other world without doubt. (Śs. V. 56-74; Gp. I. 15-21; Lys. p. 43 ff; Yc. 4-10; See Plate. IV).

Mṛga is one of the Mudrās used in the worship of Lord Śiva. Join the ring finger and the thumb and place the tip of the middle fingers also on them. The remaining two fingers should be extended upwards. This is the Mṛga Mudrā. (Mu. 74).

Mṛtāsana (also called Śavāsana) is the Corpse posture. This is achieved by lying flat on the ground like a corpse. It destroys fatigue and quietens the agitation of mind. (Ghs. II. 19; See Fig. 22).

Mṛdu-Sādhaka or mild Aspirants are the men of small enterprise, oblivious, sickly and finding, faults with their teachers; avaricious, sinful, gourmands and attached helplessly to their wives; fickle, timid, diseased, not independent, and cruel; those whose characters are bad and who are weak. With great efforts such men succeed in twelve years; and them the teacher should know fit only for the Mantra-Yoga. (Śs. V. 11).

Melana Mantra is a sacred Mantra used for the arousal of the Kuṇḍalinī and taking it through the various Cakras to the final Sahasrāra. The Mantra which is very sacred reads thus : Hrīṁ Bhaṁ Saṁ Maṁ Paṁ Saṁ Kṣaṁ (ह्रीं भं सं मं एं सं क्षं)."(Yokup. III. Iff.).

Mokṣa—Of the four aims, Mokṣa or Mukti is the truly ultimate end, for the other three are ever haunted by the fear of Death, the Ender (*Antaka*) of everything.

Mukti means "loosening" or liberation. It means loosening from the bonds of the *Saṁsāra* (phenomenal existence), resulting in a union (of various degrees of completeness) of the embodied spirit (*jīvātmā*) or individual life with the Supreme Spirit (*Paramātmā*). Liberation can be attained by spiritual knowledge (*Ātmajñāna*) alone, though it is abvious that such knowledge must be preceded by, and accompanied with, and, indeed, can only be attained in the sense of actual realization, by freedom from sin and right action through adherence to Dharma. The idealistic system of Hinduism, which posits the ultimate reality as being in the nature of mind, rightly, in such cases, insists on what, for default of a better term, may be described as the intellectual, as opposed to the ethical, nature. Not that it fails to recognize the importance of the latter, but regards it as subsidiary, and powerless of itself to achieve that extinction of the modifications of the energy of consciousness which constitutes the Supreme Mukti known as Kaivalya. Such extinction cannot be effected by conduct alone, for such conduct, whether good or evil, produces Karma, which is the source of the modifications which it is man's final aim to suppress. Mokṣa belongs to the Nivṛtti-mārga, as the *Trivarga* appertain to the Pravṛttimārga.

There are various degrees of Mukti, some more perfect than the others, and it is not, as is generally supposed one State.

There are four future states or Padas, of Bliss, being in the nature of abodes—viz., *Sālokya, Sāmīpya, Sārūpya*, and *Sāyujya*—that is, living in the same loka, or region, with the Deva worshipped; being near the Deva; receiving the same form or possessing the same Aiśvarya (Divine qualities) as the Deva; and becoming one with the Deva worshipped. The abode to which the Jīva attains depends upon the worshipper and the nature of his worship, which may be with, or without, images, or of the Deva regarded as distinct from the worshipper and with attributes, and so forth. The four abodes are the results of action, transitory and conditioned. Mahānirvāṇa or Kaivalya, the real Mokṣa, is the result of spiritual knowledge (*jñāna*), and is unconditioned and permanent. Those who know the Brahman, recognizing that the worlds resulting from action are imperfect, reject them, and attain to that unconditioned Bliss which transcends them all. Kaivalya is the supreme state of oneness without attributes, the state in which, as the Yogasutra says, modification of the energy of consciousness is extinct, and when it is established in its own real nature.

Liberation is attainable while the body is yet living, in which case there exists a state of Jīvanmukti celebrated in the Jīvanmukti-gitā of Dāttātreya. The soul, it is true, is not really fettered, and any appearance to the contrary is illusory. There is, in fact, freedom, but though Mokṣa is already in possession still, because of the illusion that it is not yet attained, means must be taken to remove the illusion, and the Jīva who succeeds in this is Jīvanmukta, though in the body, and is freed from future embodiments. The enlightened Kaula, according to the Nityanīta, sees no difference between mud and sandal, friend and foe, a dwelling-house and the cremation-ground. He knows that the Brahman is all, that the Supreme soul (*Paramātmā*) and the individual soul (*jīvātmā*) are one, and freed from all attachment he is Jīvanmukta, or liberated, whilst yet living. The means wherby Mukti is attained is the Yoga process.

Ya

Yajña—Which comes from the root *yaj* (to worship), is commonly translated "sacrifice" The Saṁskṛt word is, however, retained in the translation, since Yajña means other things also than those which come within the meaning of the word "sacrifice", as understood by an English reader. Thus the "five great sacrifices" (*pancamahā-yajña*) which should be performed daily by the Brāhman are : The homa sacrifice, including Vaiśva-deva offering; Bhūtayajña or bali, in which offerings are made to Deva, Bhūta, and other Spirits and to animals; Pitṛyajña or Tarpaṇa, oblations to the Pitṛ-yajña, or study of the Vedas and Mānuṣayajña or entertainment of guests (*atithisapryā*). By these five Yajñas the worshipper places himself in right relations with all beings, affirming such relation between Deva, Pitṛ, Spirits, men, the organic creation, and himself.

Besides the Yajñas mentioned there are others. Manu speaks of four kinds : Deva, Bhauta (where articles and ingredients are employed, as in the case of Homa, Daiva, Bali), Nṛyajña, and Pitṛ-yajña. Others are spoken of, such as Japa-yajña, Dhyāna-yajña, etc. Yajñas are also classified according to the dispositions and intentions of the worshipper into Sātvika, Rājasika, and Tāmasika Yajñas. (Rv. I.164, 35; Tait. Saṁ. III. 105; Av. IX. 10-14; Mtsp GXLII. 33; Pp. Sṛṣṭikhaṇḍa, VII, 67; Vap. LVII. 117; LXVII. 7; SB. XI. 5. 5, 1; Taitt. Ār. II.10; Ms. III. 70-71; Ās. III. 1, 1; Kp. XXXII. 16).

Yantra—This word in its most general sense means an instrument, or that by which anything is accomplished. In worship it is that by which the mind is fixed on its object. The Yoginī-Tantra says that the Devī should be worshiped either in Pratimā (*Image*), Maṇḍala, or Yantra. At a certain stage of spiritual progress the Sādhaka is qualified to worship Yantra. The Siddha-yogī in inward worship (*antar-pūjā*) commences with the worship of Yantra which is the sign (*saṁketa*) of Brahma-vijñāna, as the Mantra is the *samketa* of the Devatā. It is also said that Yantra is so called because it subdues (*niyantraṇa*) lust, anger, and the other sins of Jīva and the sufferings caused thereby.

The Yantra is a digram engraved or drawn on metal, paper, or other substances, and is worshipped in the same manner as an image (*pratimā*). As different Mantras are prescribed for different worships, so are different Yantras. The Yantras are therefore of various, designs according to the objects of worship. The Yantra, when inscribed with Mantra, serves (so far as these are concerned) the purpose of a mnemonic chart of the Mantra appropriate of the particular Devatā whose presence is to be invoked into the Yantra. Certain preliminaries precede, as in the case of a Pratimā, the worship of a Yantra. The worshipper first meditates upon the Devatā, and then arouses Him or Her in himself. He then communicates the Divine presence thus aroused to the Yantra. When the Devatā has by the appropriate Mantra been invoked into the Yantra, the vital airs (*prāṇa*) of the Devatā are infused therein by the Prāṇa-pratiṣṭha ceremony. Mantra, and Mudrā. The Devatā is thereby installed in the Yantra, which is no longer mere gross matter veiling the spirit which has been always there, but instinct with its aroused presence, which the Sādhaka first welcomes and then worships. Mantra in itself is Devatā and Yantra is Mantra in that it is the body of the Devatā who is Mantra (*Yantraṁ mantramayam proktaṁ mantrātmā devataiva hi. Dehātmanoryathā bhedo, Yantra-devatayostathā. : Kaulāvalīya Tantra*). (See Yantra Cintāmaṇi which deals entirely with Yantras, and Yt. III. 43 et. seq.; Also Śt. chap. XIX.).

1. Yama or Restraint, being the first of the eight Yogāṅgas, consists of : (1) Abstinence from Injury (*Ahiṁsā*), (2) Veracity (*Satya*), (3) Abstinence from theft (*Asteya*), (4) Continence (*Brahmacarya*), and (5) Abstinence from avariciousness (*Aparigraha*). (Pys. II. 30-31; Tejo. I. 15, 17; Dr. 6-25; Śāṇḍi. I. 1,4-14).

Another work enumerates ten Yamas : (1) *Ahiṁsā* (Nonviolence), (2) *Satya* (Truth), (3) *Asteya* (Non-stealing), (4) *Brahmacarya* (Continence), (5) *Kṣamā* (Forgiveness), (6) *Dhṛti* (Endurance), (7) *Dayā* (Compassion), (8) *Arjava*

(Sincerity), (9) *Mitāhāra* (Sparing diet), and (10) *Śauca* (Cleanliness), Hyp. I.17; Lys. p. 3; Tri. 28).

All these are 'great vows' (Mahāvratam), universal not limited by life-state, space, time and circumstance. (Pys II. 31). When during practice of the Restraints (*amas*) and Observances (*Niyamas*) sinful thoughts give trouble, the mind is to be habituated to the contrary ideas. (Pys. II. 33). See all the forms of Yamas mentioned here at their usual places.

2. Yama or Restraint is the first stage of Aṣṭāṅga Yoga. Although it is so described in all the authoritative works with its usual five sub-kinds, yet elsewhere it is said that victory over cold, heat, food and sleep, control over Indriyas and also a undisturbed mind are Yamas. (Maṇḍ. I. 1, 3).

Yāga—In accordance with the differentiation of external and internal, Yāga is of two kinds. The Upacāras of Yāga have been differentiated into three, on the basis of their umber being either sixteen, ten or five. It is all the more beneficial to incorporate a spiritual aim in the Upacāras of a Yāga. The glory of Antaryāga (*Internal Yāga*) is above all. For Mānas Yāga, Mānas Jāpa, and Mānas Karma, there is no necessity of Kāla-śuddhi (purification of time), Deśa-śuddhi (purification of place) and Śarira-śuddhi (purification of Body), because they can be performed at all times and in all conditions. It is proper to practice Yāga at any one of the sixteen Divyadeśas (Divine places). Subtle place (*Sukṣmadeśa*) is a million times more fruitful than a Gross place (*Sthūla-Deśa*) After the Siddhi of Yāga, along with the Siddhi of Jāpa comes the Siddhi of *Dhyāna* (concentration), and with the Siddhi of Dhyāna comes Samādhi. With the Siddhi of Yāga one can have a vision of the Deity also—the Deity manifests in the Divya-deśas.

Imagining a form of the One essentially formless, the person adept in sacrificial rites should worship the Devī Bhagavatī at the above-mentioned places. Just as milk pervades the entire body of a cow but comes out only through her udders, so, being all-pervasive the Deities only develop in the central places, such as, in Idols etc. There is contiguity of the Deity in the Idol because of the similarity with his form, speciality of worship, and deep faith of the devotee. (Mys. 57).

Yoga—The word comes from a Saṁskṛt root which means 'to go to trance, to meditate'. Others, however, derive it from a root (*Yuj*) which means to 'join' and Yoke in English is said to be the same word as Yoga. Both roots are feasible—in case of the root 'to join' Yoga would mean a science that teaches the method of joining the human soul with God, or in other words of the Jīva with Paramātmā. There is a natural Yoga, in which all beings are, for it is only by virtue of this identity in fact that they exist. This position is common ground, though in practice too freqently overlooked. Yoga, thus in its technical sense is the realization of this identity, which exists, though it is not known, by the destruction of the false appearance of separation. "There is no bond equal in strength to Māyā, and no force greater to destroy that bond than Yoga. There is no better friend than knowledge (*jñāna*), nor worse enemy than egoism (*ahaṁkāra*). As to learn the Śāstra one must learn the alphabet, so Yoga is necessary for the acquirement of Tattva-jñāna (truth)." The animal body is the result of action and from the body flows action, the process being compared to the see-saw movement of a ghaṭī-yantra or water-lifter. Through their actions, beings continually go from birth to death. The complete attainment of the fruit of Yoga is a lasting and unchanging life in the noumenal world of the Absolute.

Aims of Yoga :—The aim of Yoga is to free (*Viyoga*) man from the meshes of matter. But the highest form of matter is mind, the *Citta* (a term which would include that which is technically known as Manas, Ahaṁkāra and Buddhi). According to the Saṁkhya system the first product of Prakṛti or the root-matter is Mahat or Great Principle— the Buddhi, then comes the Ahaṁkāra or I-Principle or the matter through which can function the I-ness, and then the Manas or the matter which is the vehicle of thought. These three vehicles— the thought-vehicle (*Manas*), the I-vehicle (*Ahaṁkāra*), the Pure-reason-vehicle (*Buddhi*) —constitute Citta or the subtlest form of Matter. To free man form the fetters of this Citta is thus the problem of Yoga.

The man, when freed from all vehicles, remains in his own form called Svarūpa. It is not made of Prākṛtika matter. It is the body which belongs to man—is part of man from eternity—the body in which he dwells in Mukti in super-celestial worlds. This Svarūpa is the incorruptible, undecaying spiritual body.

But when man is not in his Svarūpa (*Own-form*) he functions naturally in the lower vehicles and his form is there, the form of his vehicles—whether it be Buddhistic, Ahaṁkāric or Manasic matter. In fact the man of Psychology is this triad— Ahaṁkāra, Buddhi and Manas.

The human consciousness in whatever lower body it may function is always a dual consciousness—it must be alternately pleasureable or painful. Pleasure and pain are the marks of consciousness functioning in Citta The Svarūpa consciousness only is above all pains. This is emotional or subjective point of view.

From objective or cognitional point of view the consciousness is five fold :—(i) it may be a true consciousness of some objective reality—something which is outside the man and his vehicles; or (ii) it may be an incorrect consciousness of outward reality; (iii) it may be a hallucination; or (iv) it may be non-perception of anything external but of rest; or (v) it may be the reviving, of old perception. In other words, it may be (i) true perceptions; (ii) false perceptions; (iii) hallucinations; (iv) sleep; or (v) memory.

Thus, both the emotional and the intellectual aspect of the Citta—or the Triune Man is to be checked. But how it is to be checked ? The answer is by constant practice and want of attachment or Dispassion. There must be constant exertion to keep the mind on one point. This is called Abhyāsa. The intellectual functioning of the Citta is to be checked by Abhyāsa—putting the mind to think of one object, and as soon as it strays away from it, to bring it back again to the same point. This practice or Abhyāsa, steadily persevered in, would make the mind one-pointed, with the help of Viveka or discrimination.

As regards the emotional sides of the mind, it must be checked by Vairāgya or dispassion. Pleasure or pain, attraction or repulsion, love and hatred can be controlled only by this world-weariness—realisation, that there is nothing in this world or the next worth striving after, worth desiring or worth hating. The highest form of Vairāgya will be attained when one will realise his separateness from all Prākṛtic vehicles—when he can say "I am neither Body, nor Desire, nor Mind, nor Reason nor I-ness."

The state of Samādhi or Trance induced by Practice and Dispassion is two-fold—Saṁprajñāta and Asaṁprajñāta. In the first, the man has to shut off from his consciousness all external impressions, but his internal self-initiated activities do not cease. In the other, even these are stopped.

There are some entities whose consciousness is in a state of Samādhi naturally, and not acquired by any exertion. These are the classes of beind called Videhas and Prakṛtilayas. Their consciousness is cosmic. The Videhas are Devas. They are Mukta from the beginning, but in some future Kalpa they may come into the world-cycle. The Prakṛtilayasare Adhikārī Puruṣas, the great office-holders in the cosmic hierachy. They are the perfect ones of the past Kalpa.

In the case, however, of ordinary entities—for the Videhas and the Prakṛtilayas do not stand in need of Yoga—the method of suppressing Citta-functions consists hi having faith, energy, retentive memory, meditation and wisdom. One must cultivate these qualities in order to become a successful Yogī.

Ways to success :—The success is quicker according to the amount of energy put in by the person in his practice. But the best and the safest method of Yoga is the love of God. Loving God with ones heart and soul, would quickly bring about the cessation of all mental functions. God is a spirit untouched by sorrow, action and its fruition. He is Omniscient. He is the Teacher of all and from eternity. His mystic name is Om. One must recite this Om constantly meditating on its letters and their imports; and thus all obstacles to concentration will be removed and the Inner Self will manifest itself. The obstacles to concentration are disease, languor, doubt, heedlessness, laziness, sensuality, delusion (Pys. I. 30). But when the mind is concentrated, there is no pain or despondency, no fidgetiness, no difficulty of breathing. To attain concentration and remove these obstacles, an aspirant must practice to fix his attention on One Point, One Truth. Of course the highest Truth is God and so the constant attitude of the mind should be God-pointed.

The aspirant must strictly regulate his conduct as regards others. He must show hapniness and feel happy when dealing with those who are happy. Let him have no feeling of jealousy towards them. He must show compassion towards those who are suffering. He must not be callous to the miseries of others. He must be complacent towards the virtuous, and hate not the sinner. These are the moral attributes that he must try to cultivate.

There are, however, some particular methods which bring about concentration One of them is the regulation of the breath. The monotony of slowly breathing in and breathing out brings about hypnosis Fixing the attention on various parts of the body, such as the tip of the nose, palate, etc., are also helpful. The astral senses are developed by these means, and when the practitioner gets firsthand knowledge of astral sights, sounds, etc., his doubts are removed and he feels greater earnestness in pursuing the path.

If the astral development is not wanted, the practitioner may concentrate his attention on the light in the heart : and upon the thought "I am". This also steadies the mind.

Or he may fix his attention on some great and holy saint or sage— such as, Zoroaster, the Buddha, the Christ, etc.

Or he may fix his attention on the objects of his dreams. Sometimes in dream he may be shown a great Deva or a great Teacher. Let him not reject it as fancy. By fixing his attention on it he may acquire steadiness of mind.

Or he may fix his attention on the ideas that pass through his mind just before he goes to sleep, the pictures that arise when one is half-awake and half-asleep. Or he may fix his attention on the pictures that one sees just before awakening : the hypnogogic. If he can fix his attention on these, he may easily pass into hypnotic Trance.

By such concentrations all mental impurities are removed, and the mind becomes like a pure crystal that reflects truly and correctly all objects that are presented to it. They are no longer distorted pictures or dim and dull reflections of outer verities The mental vehicle is purified, and the knowledge that now arises is far more true than any knowledge that he had before The mind, however, enters as an element in every such knowledge, and the past ideas and memories tinge such knowledge. The state is called Savitarka or mixed-up Trance. But when the mind reflects only the object, without adding to it anything from its own associations and storehouse, it is pure idea and is Nirvitarka Samādhi. In this state the light of the Self shines out on purified mind. It is not only a pure crystal that faithfully reflects the outer objects, but it is illumined as if it were, by a light which was dormant within its own inmost centre. Such a mind is called the Truth-bearing mind. It has truth within it and truth without—a mass of truth—a tree carrying the fruit of truth—a female full with truth Up to this time the objects of the mind were mere ideas and inferences, mere thoughts. Now the contents of the mind are things, the very things as it were, and not merely thoughts of things. The mind modifies itself, as it were, into the very thing itself; and thus the thing is known more truly and essentially than it was known ever before. In this state of mind, the time and space cannot impede the perception of the object. The object may be inside a box, behind a wall or hundreds of miles off, the mind faithfully reproduces it. The object may be the subtlest and the minutest, not visible even under the strongest microscope, the mind reproduces it., For it no longer depends upon the senses for its knowledge, but has become the all-sense itself. In this way the mind becomes the highest sensory : by constant practice the mind gets into the habit of reflecting the trance objects. But even this habit is ultimately to be conquered if one wishes to rise to the higher levels of what is called the seedless Trance.

Art of Yoga : The art of Yoga consists in bringing under control and purifying the three lower vehicles of man, namely, the body, the mind and the spiritual Self—the astro-physical, mental, and the causal bodies. The astro-physical body is to be purified and brought under control by what are called ascetic practices—early rising, bathing, fasting, bearing hardships, etc., in short, all that go under the name of Tapas or Austerities. The mental body must be purified and strengthened by study, by acquiring knowledge. An ignorant person cannot be a Yogī. The causal or spiritual body is to be developed by entire devotion to God. Thus an atheist cannot be a ture Yogī.

These three helps -austerities, study and resignation to the will of God, facilitate trance and remove "affliction." The "affliction" is the technical name of certain intellectual and emotional weaknesses to which all human beings are liable. They are five in number :—(1) The first is the Nescience or Wrong Notion of things objective : mistaking the non-eternal for the eternal, the impure for the pure, the painful for the pleasurable, the non-Self for the Self. (2) The second is the wrong notion about things subjective : identifying one's Self with the vehicles in which the Self functions, taking the bodies for the soul. These two are intellectual defects. (3) The third is the emotional weakness. It is the natural desire of man for running after pleasant things. (4) The fourth also is emotional : hatred of things that give pain Thus these two-love and hatred—are emotional defects. (5) The fifth defect is neither intellectual nor emotional. It is instinctive—the instinct of self-preservation, the instinctive fear of death, the love of life. These are the five "afflictions" of Yoga—Avidyā, Asmitā, Rāga, Dveṣa and Abhiniveśa : Nescience, Egoism, love and hatred and instinctive fear of death. These "affliction" are destroyed by meditation and the methods already mentioned.

These "afflictions" are the root of the body of transmigration, the root of re-incarnation, of birth, life and suffering. The pleasure and pain which a man suffers are the result of his past acts—the virtuous acts are the seed of pleasure, the vicious of pain. The word 'affliction-' is thus a purely technical term, for it includes the high heavenly pleasure also which is the result of virtuous actions. But in the philosophy of Yoga—as well as that of Sāṁkhya—all such pleasures are also considered as pains : because philosophically the world is painful, all its experiences, even those which people call pleasurable, are painful to the philosopher. This is stated in a memorable aphorism (Psy. II. 15).

All world-experience being thus painful the philosopher seeks to find the root-cause of this experience and this is the conjunction of the knower and the knowable—the Self and the Not-Self. Pecause man is tied with mind and cannot extricate himself from the embraces of mindmatter that he suffers. When he masters the mind, and is not its slave, then there is no pain—there is no necessary experiencing of joy and sorrow. The non-ego to which the man is tied has the three well-known attributes or Guṇas—the Sattva, Rajas and Tamas—the Light, the Activity and the Inertia. These are the source of all elements, and producer of all sensations and senses.

What is the nature of the Self ? The question naturally arises after one has learned the nature of the non-Self. The man is pure consciousness : and the non-Self exists for him. If man is pure consciousness, how does he perceive the non-Self ? He knows the non-ego by a sort or reflex action. The. mind catches the reflection of the non-Self; and the man becomes conscious of that reflection. The man is thus the seer of the pictures in the mind. The non-ego of the knowable thus exists for the sake of Man. In the state of Mukti, there exists no knowable for that Man. Though to the Perfect Man there is no knowable, it does not mean that the knowable ceases to exist. It exists with regard to the other souls that have not reached perfection.

A question is often asked : If the ultimate goal is the separation of man from the non-Self, the knowable, why was this conjunction between the two brought about ? Why was man tied down to non-Self, to matter-mind ? The answer to this is : In order that Man may perfect his nature by acquiring all experiences and passing through them. Unless the Man learns all that the Matter-Mind has to teach, the conjunction is not broken. The effective cause of this conjunction lies in the Avidyā—the Worng Notion. When, therefore, the Avidyā or Nescience is removed, the conjunction is removed, and the Man shakes off the eternal burden. How is the Avidyā to be removed ? The Avidyā being Wrong Notion, can be removed only by right Notion called Viveka-Khyāti or Discriminative Knowledge which has seven stages—four dealing with the phenomenal knowledge and three with the mental or subjective notion (Pys. II. 27). It is on reaching this that the title of Adept or Kuśala is given to the. Yogī.

Kinds of Yoga

According to the form of Sādhanā Yoga has been described to be of four kinds, viz. (i) Mantra-yoga, (ii) Haṭha-yoga, (iii) Laya-yoga, and (iv) Rāja-yoga (Yotā. 19; Yośi. I. 129; Varā. V. 10). Each one of these is progressively higher and the last, the Rāja Yoga is the highest form which all others strive to achieve. They can be summarised as follows :

Mantra Yoga

Mantra Yoga is the first of four important kinds of Yoga. The fundamental principle of this Yoga is that from Paramātmā originates Bhāva, from Bhāva the creation with all its multiplicity of name and form. Therefore, the absorption in the Paramātmā can be achieved through a process which is the reverse of the process in which the creation took place. That is, when from Paramātmā originated the Bhāva, from Bhāva originated the Name and Form which ultimately created the worldy Bondage of the Jīva, then for the sake of Mukti from this Bondage one will have to take shelter of the Name and Form on the first instance, thence proceed to the Bhāva and finally through Bhāva to Paramātmā. Thus that Yoga which elucidates the Sādhanā for Mukti through the medium of Name and Form is called Mantra Yoga.

Just like the Sixteen Kalās (phases) of the Moon, this Yoga consists of Sixteen Aṅgas or steps or stages, which are : (i) Bhakti; (ii) Śuddhi; (iii) Āsana; (iv) Pañcāṅga-sevana; (v) Ācāra; (vi) Dhāraṇā; (vii) Divyadeśa-sevana; (viii) Prāṇa-kriyā; (ix) Mudrā; (x) Tarpaṇa; (xi) Havana; (xii) Bali; (xiii) Yāga; (xiv) Japa; (xv) Dhyāna; and (xvi) Samādhi technically called Mahābhāva in this Yoga.

The famous Ṛṣis of this system are Nārada, Pulastya, Garga, Vālmīki, Bhṛgu, and Bṛhaspati. Mantra Yoga

Saṁhitā is the major Text for this Yoga. Also cf. Mantra Mahodadhi which is the most authoritative Text for various ritualistic details of Mantra Sādhanā. Also Yotā 21-22; Yośi. I. 130-131.

Haṭha Yoga

This is the second of the four main kinds of Yoga. This form is commonly most misunderstood, both in its definition and aim, being frequently identified with exaggerated forms of self-mortification.

The Gheraṇḍa-Saṁhitā well defines it to be "the means whereby the excellent Rājayoga is attained." Actual union is not the result of Haṭhayoga alone, which is concerned with certain physical processes preparatory or auxiliary to the control of the mind, by which alone union may be directly attained. It is, however, not meant that all the processes of Haṭhayoga, here or in the books described, are necessary for the attainment of Rājayoga. What is necessary must be determined according to the circumstances of each particular case. What is suited or necessary in one case may not be so for another. Thus all Haṭhayoga processes are not necessary, some, at least, are generally considered to be so.

Unlike the Mantra-yoga, Haṭhayoga consists of seven Aṅgas or steps or stages, viz. 1. Ṣaṭkarma, 2. Āsana, 3. Mudrā, 4 Pratyāhāra, 5. Prāṇāyāma, 6. Dhyāna, and 7. Samādhi. Through the practice of these seven processes come seven qualities known as Śodhana, Dṛḍhatā, Sthiratā Dhairya, Lāghava, Pratyakṣa and Nirliptatva.

The prominent Ṛṣis of this system are Mārkaṇḍeya, Bhāradvāja, Marīci, Jaimini, Parāśara, Bhṛgu, and Viśvāmitra. The Haṭha Yoga Pardīpikā, Śiva Saṁhitā and Gheraṇḍa Saṁhitā are the major Texts for this Yogā. Also Yotā. 24-27; Yośi I. 132-133; 145-150.

Laya Yoga

This is also called Kuṇḍalinī Yoga. This Yoga is effected by a process technically known as Ṣaṭcakra-bheda (s.v.) or piercing of the Six Centres or Regions (*Cakras*) or Lotuses (*Padmas*) of the body by the agency of Kunṇḍalinī-śakti. This Śakti is the Goddess (*Devī*) Kunṇḍlinī or that which is coiled, for Her form is that of a coiled and sleeping serpent in the lowest bodily centre at the base of the Spinal Column.

This Yoga is particulary associated with the Tantras or Āgamas, because these Scriptures are largely connected therwith. In fact, its orderly descriptions in practical full detail are found chiefly in the Haṭh-yoga works and Tantras. In this system the chief centres of consciousness are to be found in the Cakras of the cerebro-spinal system and in the upper brain (*Sahasrāra*). Kuṇḍalinī is the Divine Cosmic Energy in bodies. The effect of rousing of this force, which is accomplished by will power and rigorous practice through the nine steps of this Yoga, is said to exalt the physical consciousness through the ascending planes to the 'heaven'(Vyoma Cakra or Sahasrara Cakra). This is the ultimate union with the Supreme Self or Paramātmā.

The nine Aṅgas or limbs or steps of this system are (1) Yama (2) Niyama (3) Sthulā-kriyā; (4) Sūkṣma-kriyā; (5) Pratyāhāra: (6) Dhāraṇā; (7) Dhyāna; (8) Laya-kriyā; and (9) Samādhi (technically called Mahālaya in this system). The names of famous Ṛṣis of this system are Aṅgiras, Yājñavalkya, Kapil, Patañjali Vasiṣṭha, Kaśyapa, and Vedavyāsa. The Laya Yoga Saṁhitā is the main Text for this Yoga. Also Cf.Yotā. 23; Yośi. I. 134-135.

Rāja Yoga

This is the famous Aṣṭāṅga Yoga propounded by Patañjali and is the highest form which all other Yogas strive to achieve.

This Yoga prescribes five exterior (*Bahiraṅga*) methods for the subjugation of the body—namely (1) Yama : forbearanee or self-control, such as sexual continence, avoidance of harm to others (*Ahiṁsā*), kindness, forgiveness, the doing of good without desire for reward, absence of covetousness, temperance, purity of mind and body, etc. (2) Niyama : religious observances, charity, austerities, reading of the Śāstra Īśvara Praṇidhāna or persevering devotion to the Lord. (3) Āsana : seated positions or postures. (4) Prāṇāyāma : regulation of the breath. A Yogī renders the vital airs equable, and consciously produces the state of respiration which is favourable for mental concentration, as others do it occasionally and unconsciously. (5) Pratyāhāra : restraint of the senses, which follow in the path of the other four processes which deal with subjugation of the body. There are then three interior (*Antaraṅga*) methods for the subjugation of the mind—namely. (6) Dhāraṇā : attention, steadying of the mind, the fixing of the internal organ (*Citta*) in a particular manner indicated in the works on Yoga. (7) Dhyāna or the uniform continuous contemplation of the object of thought; and (8) that Samādhi which is called Savikalpa-Samādhi is a deeper and more intense contemplation on the Self to the exclusion of all other objects, and constituting trance or ecstasy. This ecstasy is perfected to the stage of the removal of the slightest trace of the distinction of subject and object in Nirvikalpa Samādhi in which there is complete union with the Paramātmā or Divine spirit. By Vairāgya (dispassion), and keeping the mind in its unmodified state, Yoga is attained. The knowledge of Ahaṁ Brahmāsmi ("I am the Brahman"), does not produce liberation (*Mokṣa*), but is liberation itself. Whether Yoga is spoken of as the union of Kula-kuṇḍalinī with Parama Śiva, or the union ol the individual soul (*Jīvātmā*) with the Supreme soul (*Paramātmā*), or as the state of mind in which all outward thought is suppressed, or as the controlling or suppression of the thinking faculty (*Cittavṛtti*), or as the union of the Moon and the Sun (*Iḍā and Piṅgalā*), Prāṇa and Apāna or Nāda and Bindu, the meaning and the end are in each case the same. The Yoga Sutra of Patañjali is the most authoritative Text for this Yoga. Also Cf. Dr. 4ff.;Tri.; Tejo.; Yotā. 129-130; Yośi. I. 136-137; Varā.V. 11ff.; Śāṇḍi.

Yoga-Dīkṣābhiṣeka—See Abhiṣeka.

1. Yoga-Nirṇaya—Prīti, Āyuṣmān, Saubhāgya, Śobhana, Dhṛti, Vṛddhi, Dhruva, Sukarmā, Sādhya, Śukla, Harṣaṇa, Varīyān, Śiva, Siddha, Brahmā, and Indra are the sixteen Yogas. When Initiation is received in these Yogas (auspicious periods) it becomes fruitful (Mys. 15).

2. Yoga-Nirṇaya—The student of Yoga should, as far as possible, make up his mind as to what kind of Yoga method he is going to adopt. For, though the aim of various systems of Yoga is concentration of the mind, yet some are more difficult than others. Some lead to the attainment of Yoga earlier than the rest. Even there is difference in the capacity of students which ought to be taken into consideration. There cannot be given any hard and fast rule for all. All that can be done is to give the first principles, the primary truths, and leave the rest to the intelligent student to evolve out for himself. Difference of age, difference of education, religion, race and nationality, require different treatment from the hand of the master. Thus the methods of *Haṭha* Yoga are such which an adult, after a certain age, can master with extreme difficulty, while to the plastic and supple limbs of a child or a boy of ten or twelve they are very easy of attainment. Similarly, a man whose mind is well cultivated with philosophy and poetry, whose fancy is vivid, whose imagination is quick and creative, need not undergo any of those preliminary methods laid down in the treatises of Yoga for the development of imagination.

The period within which success in Yoga is acquired by the student also has proportional variation. To an energetic and enthusiastic nature success may crown his efforts very soon,, while a dull person may pass years ere he understands the first principles of this mind-regulating philosophy. The treatises of Hindu Yoga are full of dissertations about the various kinds of persons fitted to acquire Yoga. In fact, the chapter on *Adhikārīs*, or persons fitted for Yoga, forms generally the first in various system of Yoga. The father of Yoga philosophy, Patañjali, disposes of this question with his characteristic brevity and universality in two *Sūtras* or aphorisms. That which puzzled the brains of the latter-day Yogis, and on which so much ingenuity has been mis-spent, has been compressed likewise by Patañjali within the narrow but all-embracing compass of two lines. Aphorism twenty-two, book first, enunciates : According to the nature of the methods—*the mild, the medium, and the transcendent*—adopted, the ascetics who adopt method, are of nine kinds."

In accordance with this division, there are nine classes of followers of Yoga. In the mild variety there are three subdivisions, and similarly with the medium and the transcendental methods. The following table shows the different kinds of followers of Yoga : —

Methods	Classes of followers		
	Mildly impetuous *(Mṛdusaṁvega)* simple or energetic	Moderately impetuous *(Madhya saṁvega)* or impetuous	Hotly impetuous *(Tīvra saṁvega)* of Hot
Mild (Mṛdu)	1. Mildly energetic	4. Mildly impetuous	7. Mildly hot
Medium (*Madhya*)	2. Middlingly energetic	5. Middlingly impetuous	8. Middlingly hot
Transcendent *(Adhimātra)*	3. Extremely energetic	6. Extremely impetuous	9. Extremely hot

Patañjali promises speedy success to him who is hotly impetuous and follows the transcendental method, *i.e.*, who comes under the ninth class of transcendent, hotly impetuous. Thus there is ample room for the student of Yoga Vidyā to select from. He may follow the mind-method, which is the lowest, or he may, if he can, take up the *Adhimātra* method. An explanation of these methods are given at proper places. Now we shall speak of some of the preliminary things conducive to the concentration of mind, and thereby unfolding the spiritual powers latent in every human soul. In this section we intend to dwell on the following points—*food, dress, habits and place.*

Patañjali in his aphorisms does not touch on any one of these points. He takes it for granted that the followers of Yoga have this requisite knowledge. In fact, the direction which the later authors on Yoga have given are such as are applicable not only exclusively to the student of occultism, but to every description of students. Nevertheless, we shall give here some short hints on this subject.

As regards dress, it must be borne in mind that the concentration is best facilitated when one is warmly dressed, and his attention is not distracted by the changes of weather. We think it highly unphilosophical to renounce all dress in the first stage of *yogaābhyāsa*, as many of the Sādhus are seen to do. Instead of helping in any way in the fixation of attention, their naked bodies continually divert their thought No doubt, the master Yogī needs no external help to protect his body from the inclemencies of the weather. He can throw around him an impenetrable veil of *Ākāśa*, and defy the forces of nature. But what a master may do with impunity can never be done by a neophyte without injury. The dress should not be too tight or too loose, and, as far as possible, it should not be sewn by a tailor. If sewn-cloth cannot be dispensed with, let it be well purified of all foreign magnetism as far as possible. The clothings should be washed well every day by the student himself if possible, and it should be made a rule to change the lower garment at least once a day, and in no case to keep it on for two days without washing. The materials of which the dress of a Yogī should be made ought to be non-conductors like silk, wool, cotton.

As to the food most conducive to the spiritual and psychic development, the authorities are unanimous in favour of a vegetarian diet, not that there were no Yogīs who were meat-eaters, but it has been found by the concurrent experience of ages that meat, while it increases animal activity, decreases the power of concentration. All races of meat-eaters are physically active and strong, but the same cannot be said of their spiritual state. Animal passions and appetites are increased by the carnivorous diet, and the natural and constant restlessness of carnivorous animals is diametrically opposed to those conditions which favour quietness and abstraction. In recommending a vegetable diet for the student of Yoga, we need not enforce our doctrine from consideration of occult philosophy, which he would not be in a position to understand were we to do so. In the very first stage of Yoga, viz., *yama*, the student is exhorted to practice *Maitrī*, universal kindness, and how can this be consistent with the cruel system of butchering innocent creatures for satisfaction of one's taste. We need not disprove the position of those who try.to equivocate with their own conscience by saying that it is not they who kill but the butchers; for they ought to remember the aphorism of Patañjali, which says that "The things questionable, *e.g.*, killing, stealing, etc., whether done, caused to be done, or *approved of*, whether resulting from covetousness, anger or delusion, whether slight, of intermediate character, or beyond measure, have no end of fruits in the shape of pain and ignorance." In fact, the vegetable world can supply all the constituents which a healthy human organism requires. As to the quality of food, the Yogīs of India have all shown a great love for milk and rice. The chemical analysis of milk shows that it contains all ingredients which a human body requires, while rice is to be recommended chiefly on account of its containing proportionately smaller amount of stimulating nitrogenous matter which abounds so much in meats of every description. It must be all the while remembered, that the food recommended above is for Ṛṣīs, Yogīs and such persons whose habits are sedentary, and require intense mental abstraction. Therefore, this kind of diet has been called *satva-gunī-bhojana.* For warriors and mechanics employed in physically active duties of life *Rajoguṇī* food is the one to be recommended. The following verses of Gīta should also be remembered in this connection. Next as to the quality of food to be taken, let the student beware of gluttony; he should eat just enough for livelihood : for the support of life. But let him not at the same time starve himself to emaciation. It is desirable that he should eat less than usual, and rise from the table with appetite remaining than fully satisfied. Let him also decrease the quantity of food slowly, steadily, but imperceptibly. In fact, his progress through the several stages of Yoga will of itself tend towards decreasing the amount of food, but let him, nevertheless, help nature. In no case should the student of Yoga indulge in alcoholic or any other intoxicating drug or liquor, etc. The practices of some classes of inferior Yogīs of stimulating psychic development by opium, *bhānga, charas* and *gāñjā,* are to be storngly denounced by every sane and reasonable man : for these, though inducing momentary to temporary trance by their *skilful* administration, yet invariably are followed by terrible reactions and make the divine temple of the soul a ruin for the vampires, spooks and elementals to take possession of and prey upon.

The student of Yoga, like his fellow-student of physical sciences, should cultivate regular habits. He should attend to all the rules of health and sanitation. Early rising and the Yogābhyāsa for an hour or so before sunrise have been often recommended. The would-be Yogī must attend to the purity of the body as well as the soul. Let him bathe twice daily, in the morning and evening, and, if his constitution would allow, with cold water, at all seasons of the year. Several Yogīs of the Sikh School maintain that the keeping of long hair, by preserving the animal electricity facilitates Yoga. And in truth the majority of Saints, Ṛṣis, and Prophets are generally represented with flowing hair.

The Yogī should choose a retired and unfrequented spot for practising Yoga. A league or two away from the bustle of active life, let the contemplative student select his retreat. The place should be such as to call up pure and divine thought. But it is also possible for a student to live in the city and aquire Yoga. And, as the majority of Sādhakas may be *Gṛhasthas* (householders, and family-men) let them, therefore, set apart a room in their house sacred for meditation. Let it never be entered by anybody and every-body; and it should be so situated or constructed as to exclude effectually all outside noise and commotion. If he likes he may burn incense, like *dhoop*, etc., to make the atmosphere of the room sweet and agreeable. The Buddhist scriptures enjoin the following particulars about the choice of place by the ascetic : "It is a place where no business is transacted and where there are no contentions or disputes. There are three descriptions of such places : (1) in some deep mountain ravine, remote from human intercourse; (2) in some forest resort (Araṇya) at least a mile or two from a village, so as to be removed from any sound of worldly business or contention; (3) in a spot at a distance from a place where laymen live, in the midst of a quiet Sangharama." This precept of the Buddhistic school is, however, practicable only to the ascetic who has renounced all the concerns of the world. But as we tried to show in our preliminary remarks, Yoga is not meant for the ascetics alone, but is a common; heritage of the *Gṛhastha* and *Sannyāsī*, rich and poor.

Next as to the time of practicing Yoga. Every person who has a sound mind and a healthy body is capable of attaining Yoga. The training should be begun as early in life as possible. In old age, when the habits are crysitalized into second nature, it becomes almost impossible for the student to shake off the old Adam and to turn over a new page in life. Our countrymen have imbibed certain mistaken notions as to the proper age when Yoga should be begun. They assert that great kings etc., practiced Yoga towards the close of their lives when they had completed their wordly career, had children and grand-children, and had been satiated by satisfying all their carnal appetites. The great poet, Kāldāsa, in his *Raghuvaṁśa* says of the kings of the solar dynasty : *yogenānte tanu tyajām*, i.e., they (the kings) left their bodies (*i.e.* died) by practicing Yoga. But it must be remebered that Janaka was a great king and a great Yogī, too. Similarly, Dhruva and Prahlāda were children when they had acquired great Yogic powers. It should also be borne in mind that the very training of all our kings and great men, though not strictly Yogic, was yet conducive to spiritual development. Yoga should be begun as soon as the child reaches years of discretion. The proper time of *Ābhyāsa* is morning, and, according to Mohamedan Sufis, midnight. It should be practiced with empty stomach, but seldom after a meal.

The student should do well not to sleep more than six hours. Sleep is overpowering of the mind by *Tamo-Guṇa*. The Buddhistic saying is, "too much sleep destroys all religious merits. By not yielding to the influences of sloth, either one night or two, rejecting and not listening to its bewitchments, the life is cleansed and there is nothing further to attain." We do not recommend such an extreme course, but we can assure that there is much truth in the above saying, and that one will do well if he fasts twice or thrice a month, and observes vigils occasionally.

There is another advice of the Buddhists which we quote here for our readers : "Care must be taken that no violent exertion be used previous to entering on the exercise of meditation, lest the breath should be agitated and the mind in consequence unsettled."

Yoga-Prakāra means kinds of Yoga. The Yoga is of four kinds : 1. Mantra Yoga; 2. Haṭha Yoga; 3. Laya Yoga; and 4. Rāja Yoga. (Śs. V. 9). See all these different forms of Yogas at their respective places.

Yoga-Bhūmikā-Catuṣṭayam means the four stages of Nādānusandhāna. (Vara. V 71-76). See 2. NĀDĀNUSANDHĀNA.

Yoga-Vighnas or obstacles and hindrances to Yoga are said to be many, viz., Bhoga (s.v.) or Enjoyment, Dharma (s.v.) or Ritualism of Religion, and Jñāna (s.v.) or Knowledge.' (Śs V. 1 et. seq.).

Besides sleeping during daytime, keeping awake during night, excessive sexual indulgence, too much walking, usually restraining or postponing the functions of urination or defacation, and defects of Āsanas are all obstacles of Yoga and give rise to various diseases. Doubt, conceit, lethargininess, lack of faith, and anamolous understanding are also certain other factors regarded as obstacles for Yoga. (Yokup. I. 56-61; Yotā. 30-31).

Yoga-Śāstra or the science of Yoga is a very secret doctrine only to be revealed to a high-souled pious devotee throughout the three worlds. See YOGA.

Yogāṅga or the accessories of Yoga are eight : Restraint (*Yama*); Observance (*Niyama*); Posture (*Āsana*), Regulation of breath (*Prāṇāyāma*); Abstraction (*Pratyāhāra*); Concentration (*Dhāraṇā*). Meditation (*Dhyāṇa*); and Trance (*Samādhi*) (Pys. I 20-29). The last three together are called Saṁyama This word "Saṁyama" (s. v.) is a technical term of the science meant to denote the three—the Concentration, the Meditation and the Trance. (Pys. III. 4; Yc. 109-113).

Yogāsana is the Yogic posture assumed by the Yogīs when practising Yoga. One has to turn the feet upwards and place them on the knees The hands are then placed on the ground with the palms turned upwards. After ahieving this posture one has to inspire and fix the gaze on the tip of the nose. (Ghs. II 44-45). See ĀSANA.

Yogī—A Yogī who is *Mukta* (emancipated) becomes free from all cares, and remains like one dead. He is not devoured by death, is not troubled by his actions, and is overpowered by none. The Yogī engaged in Samādhi neither feels smell, taste, colour, touch, sound, nor is conscious of his own Self. He whose mind is neither sleeping, waking, remembering, destitute of memory, disappearing nor appearing, is liberated. He feels neither heat, cold, pain, pleasure, respect, nor disrespect. He who, though awake, appears like one sleeping and is without inspiration and expiration, is certainly free. A Yogī is beyond the controlling power of beings and cannot be killed by any instrument. He is also beyond the reach of incantations and Charms. (Hyp. IV. 106-112).

There are four classes of Yogīs : (i) the Prathama Kalpika; (ii) the Madhubhumika; (iii) the Prajñā-jyoti; and (iv) the Atikrāntabhāvanīya. The first is the one who is practicing and in whom the light is just appearing. The second is he who has attained the Ṛtambharā Cognition. The third is he who has attained power over the elements and senses, who preserves all that has been known and has to be known, who has been doing what has to be done and who is given to practice. The fourth is one whose sole object is to make the mind latent in the Pradhāna. In this final stage the Yogī, even when tempted by the Gods, does not fall a prey, comes upon a fixed resolution, and practices his meditation. Thus avoiding attachment and mental pride, the high mental state will obtain firm hold upon him, and the object that is to be attained will ever keep in front. (Pys. III. 50).

1. Yoni is one of the Mudrās used for the worship of Lord Śiva. Join both the little fingers; bind the fore and ring fingers; and keeping the ring fingers slightly joined with middle fingers the latter should be straightened downwards. Now place both the thumbs on each other. This is called Yoni Mudrā. (Mu. 69-70).

2. Yoni is one of the Mudrās (s.v.). Bent middle fingers be placed over the fore fingers. In the same manner the ring and little fingers be also bent and then all be joined together and pressed by the thumb. This is the first Yoni Mudrā. (Mu. 137-138).

1. Yoni mudrā—Sitting in Siddhāsana, close the two ears with the two thumbs, the eyes with the index fingers, the nostrils with the middle fingers, the upper lips with the forefingers, and the lower lips with the little fingers. Draw in the Prāṇa-Vāyu by Kākī-mudrā (s.v.) and join it with the Āpana-Vāyu. Contemplating the six Cakras in their order let the wise one awaken the sleeping Serpent Goddess, the Kuṇḍalinī, by repeating the Mantra Hum (हुँ) and Haṁsa (हंस), and raising the Śakti (*Force-Kuṇḍalinī*) with the Jīva place them at the thousand-petalled lotus. Being himself full of Śakti, being joined with the great Śiva, let him think of the various pleasures and enjoyments. Let him contemplate on the union of Śiva (*Spirit*) and Śakti (*Energy*) in this world. Being himself all Bliss, let him realise that he is the Brahma. This yoni-mudrā is a great secret difficult to be obtained even by the Devas. By once obtaining perfection in its practice, one enters verily into Samādhi. By the practice of the Mudrā one is never polluted by the sins of killing a Brahman, killing foetus, drinking liquor or polluting the bed of the Preceptor. All the mortal sins and the venal sins are completely destroyed by its practice. (Ghs. III. 37-44).

2. Yoni-mudrā is one of the major Mudrās which, though difficult to perform, always leads to success in Yoga.

First, with a strong inspiration one should fix the mind in the Ādhāara-Lotus, then engage in contracting the Yoni, which is situated in the perineal space. There let. him contemplate that the God of Love resides in that Brahma-yoni and that he is beautiful like Bandhuka flower (*Pentapetes Phoenicia*), brilliant as tens of millions of Suns, and cool as tens of millions of Moons. Above this Yoni is a very small and subtle flame, whose form is intelligence. Then let him imagine that a union takes place there between himself and that flame (the Śiva and Śakti). Then imagine that there go up through the Suṣumnā vessel, the three bodies in their due order, i.e. the etheric, the astral and the mental bodies. There is emitted in every Cakra the nectar, the characteristics of which is great bliss. Its colour is whitish rosy (pink), full of splendour, showering down injets the immortal fluid. Let him drink this wine of immortality which is divine, and then again enter the Kula (i.e. the perineal space). Then let him go again to the Kula through the practice of Mātrā-yoga (i.e. Prāṇāyāma). Again, let him be absorbed in that Yoni, where dwells the fire of death —the nature of Śiva. This is the method of practising the great Yoni Mudrā. From success in its practice, there is nothing which cannot be accomplished. Even these Mantras, which are deformed (*Chinna*) or paralysed (*Kīlit*), scorched (*stambhita*) by fire, or whose flame has become attenuated, or which are dark and ought to be abandoned, or which are evil, or too old, or which are proud of their budding youth, or have gone over to the side of the enemy, or weak and essenceless without vitality; or which have been divided into hundreds of parts, even they become fertile through time and method. All these can give powers and emancipation when properly given to the disciple by the Guru, after having initiated him according to proper rites, and bathed him a thousand times. This Yoni Mudrā has been described in order that the student may deserve to be initiated into the mysteries and receive the

Mantras. He who practices this Yoni Mudrā. is not polluted by sin, were he to murder a thousand Brāhmaṇas or kill all the inhabitants of the three worlds Were he to kill his teacher or drink wine or commit theft, or violate the bed of his preceptor, he is not stained by these sins also, by virtue of this Mudrā. Therefore, those who wish for emancipation should practice this daily because only through practice (*abhyāsa*) can success be obtained. This Yoni Mudrā should be kept in great secrecy and not be given to every body. Even when threatened with death, it should not be revealed or given to others. (Śs. IV. 1-11; Śt. II. 1ll et. seq.).

Ra

Rasajayī-Kriyā—Out of five elements, the sense-quality of water is Rasa (essence, juice). The tongue is the receptor of essence or juices. This taste-receptor (tongue) performs two functions : it, helps in (i) speaking, and (ii) in tasting. Now, wherever there are two functions performed, there would naturally be found greater amount of energy. Therefore the taste-receptor is comparatively stronger. With victory over tongue comes victory over enjoyments of taste, which, consequently leads to a victory over desires (mental cravings). Therefore, practising Saṁyama over the forepart of the tongue and at the same time withdrawing the mind from sensual desires, one should absorb his mind in the taste of divine juice. Doing Sādhanā according to the instructions of his Guiu in this manner one can obtain victory over his senses. (Lys. p. 60).

Rasanānanda-Yoga is attained by Kumbhaka in which the Sādhaka in a silent place closes both ears and performs Pūraka and Kumbhaka until he hears the word Nāda in sounds varying in intensity from that of a cricket's chirp to that of the large kettle-drum. By a daily practice for some time the Anāhata Sound is heard and the Jyoti with the Mānas therein is seen, which is ultimately dissolved in the Supreme Viṣṇu. (Ghs. V. 77).

Rasānanda-Yoga-Samādhi— Let one perform Bhrāmarī Kumbhaka (s.v.), drawing in the air slowly : expel the air slowly and slowly with a humming sound like that of a beetle. Carry the Manas and place it in the centre of this sound of humming beetle. By so doing there will be Samādhi and by this knowledge of '*So'ham*' (सोऽहम्) or 'I am that' arises and a great happiness takes place. (Ghs. VII. 10-11).

Rasodgītha—After obtaining *Siddhi* (perfection) in Prāṇodgītha a Yogī becomes fully entitled to *Parā-bhakti* (Supreme Devotion to God, where the devotee sees his Iṣṭa-devatā everywhere), *Varā-vairāgya* (Supreme dispassion, where the mind turns away completely from worldly objects and cannot be brought back to them under any circumstances), and Rāja-yoga. Thereafter, with the kindness of *Parā-vidyā* (Supreme knowledge; direct knowledge of Brahman) a Siddha-yogī obtains the right of Sādhanā of other Udgīthas (s.v.). This Sādhanā can be perfected only after obtaining perfect control over the Prāṇa (s.v.) and *Tapa* (austerity). Only through severe austerity victory over the sense of taste can be obtained because the sense of taste is very powerful. For this reason only such persons who are above the qualities can control the sense of taste. When one is able to control his sense fully and yet can see others taking delight in taste-enjoyments, then his Sādhanā of Rasodgītha can be said to be perfect. (Lys, pp. 75-76).

Rākinī is the presiding Goddess of the Svādhiṣṭhāna Cakra. (Śs. V. 75). She is of the colour of a blue lotus. The beauty of her body is enhanced by her uplifted arms holding various weapons. She is dressed in celestial raiment and ornaments, and her mind is exalted with the drinking of ambrosia droping from the Sahasrāra. (Ṣn. Verse 17).

Rāga or attachment is the sequential attraction to pleasure. The desire to possess, the thirst for and the hankering after pleasure or the means thereof preceded by a remembrance of the pleasure in one who has enjoyed it, is attachment. (Pys II.7).

Rāgātmikā-bhakti—See Bhakti.

1. Rāja-Yoga—The famous Aṣṭāṇga Yoga propounded by Patañjali is called Rāja Yoga, which is the highest form of Yoga. A comprehensive exposition of this system is contained in the Yoga Sutras of Patañjali. The eight Aṅgas or stages or steps of this Yoga are : (i) Yama, (ii) Niyama, (iii) Āsana, (iv) Prāṇāyāma, (v) Pratyāhāra, (vi) Dhāraṇā, (vii) Dhyāna, and (viii) Samādhi.

First five of these are external (*Bahiraṅga*) methods meant for the subjugation of the body, and the last three are internal (*Antaraṅga*) methods meant for the subjugation of the mind.

These eight Aṅgas, although are dealt with in detail at their respective places, yet they are so important that they can well bear repetition here.

First practice is Yama or Restraint. This restraint or Yama consists of five sub-divisions :—(*a*) do not kill or injure any being. Be kind to all : Ahiṁsā; (*b*) Speak and act truth; (*c*) Steal not, nor acquire illicit gains; (*d*) Practice continence and celibacy; (e) Be not avaricious. These are universal rules.

Second is Niyama or Observance. This is also fivefold:—(*a*) Be clean in body and mind; (*b*) Be contented; (*c*) Practice asceticism and austerity; (*d*) Study sacred books; (*e*) Be devoted to God.

While practising Yama and Niyama, if obstacles arise, alwaystry to think of the opposite quality. If one feels a strong desire to tell a falsehood, let him not fight the desire by a frontal attack, by checking it. Let him substitute the opposite desire—the beauty of truthfulness. If he hates another, let him think of the good qualities of that man. If he is in danger of breaking the vow of celibacy, let him think of the glorious future of the Brāhmacārīs. Pratipakaṣa Bhāvana or thinking to the contrary is the key of success. It is the great strategy in this moral battle and is elucidated in Pys. II. 33. The moral qualities mentioned in Yama, must be absolutely observed—no sophistical diminution of their absolute nature is allowed to the Yogī. To him the moral laws are absolute. Thus the first rule of Ahiṁsā. says "kill not." This is an absolute rule. There cannot be any exceptions or reservations. The enemies of the country, the renegades of religion, the blasphemers of sages and saints, the murderer, the criminal—kill none. To Yogī the vow of non-killing is absolute He must not kill even in self-defence of himself or of his near and dear ones. Hence the rule says : "The Yamas are the great vows universal and not limited by caste, country, age and condition." (Pys. II. 31). So also with truth. One must not lie for the sake of one's country or state or Brāhmaṇa or cow, etc. Not only this, there are certain omissions which become as bad as actual commissions of these sins. He incurs sin if he causes another to do it or permits its being done.

The third Aṅga of Yoga is Āsana or posture. No particular posture is obligatory, but the posture must be such as is steady and easy; not painful or irksome. The various postures given in books of Haṭha Yoga such as Gheraṇḍa Saṁhitā or Śiva Saṁhitā are useful as physical exercises for the otherwise sedentary Yogī.

The fourth Aṅga of Yoga is the much abused Prāṇāyāma or the Regulation of breath. The Yoga has come to mean, in the thoughts of many, posturing and nose-closing. But the right regulation of breath as a mental and physical effect was pointed out long ago. The Western science has come to recognise its advantages and Books on Breathing are not as rare now as they were a century back.

The fifth Aṅga of Yoga is Pratyāhāra or Abstraction. It is a state of catalepsy when the senses do not come into contact with their objects. It is the state of the inhibition of the senses. A pistol may be fired near the ear of the Yogī and he will not hear it. Ammonia may be held under his nostrils and he will not smell it, and so on.

All the above five are Bahiraṅga or the external. The internal Yoga, which has to deal with the mind and mind alone, consists of the last three Aṅgas—Dhāraṇā, Dhyāna and Samādhi.

The third chapter (Pys.) gives a description of this Antaraṅga Yoga. The Dhāraṇā, Dhyāna and Samādhi are collectively called Saṁyama.

When the stage of catalepsy is reached, the Yogī fixes his mind on any particular portion of his body. This *holding* the mind in a particular part is Dhāraṇā or Concentration.

The continuation of the mental effort to keep the mind there is Dhyāna or Meditation.

This meditation (*Dhyāna*) turns into Samādhi or contemplation when the Self is lost as if it were, and the object of meditation alone remains in the mind and shines out alone.

This Saṁyama—concentration, meditation and contemplative trance—is the great instrument of acquiring all knowledge of supersensuous verities. It is the great light of wisdom, the Prajñāloka.

This Saṁyama must be applied to plane after plane of nature, physical, astral, mental, etc. One cannot jump to a higher plane, leaving off an intermediate plane—the progress is gradual.

The Yogī who has mastered Saṁyama as regards a higher plane should not desecrate this faculty by employing it in lower planes. He who by Saṁyama, has learnt communion with God, should not waste his faculty in thought-reading, clairvoyance, bringing messages from the dead to the living or *vice versa.* He should not squander his energy in hunting up the past records in the astral light, nor the shadows of the future in the Brāhmic Idea.

What is the state of mind in Samādhi and Nirodha ? Is it a state of perfect quiescence of the mental body ? As regards the mental body it is a state of perfect stillness so far as the vehicle is concerned, but it is a state of great *molecular* motion in the mental body itself. *The molecules* of the mental body are thrown in a very high state of vibration, though the body in all appearance is in perfect calm. This vibration of the molecules of the mental body, becomes by practice, rhythmic and this rhythmic flow is the mental peace of Samādhi. The swing of the vibration lies between one-pointedness and all-pointedness, between the contraction to a point and expansion to embrace a whole universe. That which appears to be the stillness of Samādhi, is perhaps the highet activity possible. Even what is called one-pointedness is itself a state of utmost activity. When the mind is one-pointed it does not mean that one idea is indelibly impressed on the mind like an engraving on a stone, but that the mind is working so quickly that the image of one is formed in *no* time as it were, destroyed in *no* time as it were, and formed again. This quick succession of the same form is one-pointedness: In ordinary states one idea is followed by another idea. In one-pointedness the same idea vanishes and re-appears again and again. Thus what is called fixing the mind to a thought is really making the mind reproduce one thought over and over again, in the utmost quickness of succession, without the intrusion of any foreign thought.

In this State of Samādhi, when the highet knowledge is realised, arises the positive activity of the Spirit. Up to this time the effort was in a sense negative only—separating the Spirit from mind-energy-matter. When this separation is realised, then the Spirit manifests its own attributes fully. This manifestation of the attributes (*dharma*) of the Spirit on its own plane above the planes of Prakṛti (mind-energy-matter) is the highest form of Samādhi. It is positive Samādhi and is called Dharma-Megha Samādhi. Dharma means highest activity, above the sphere of causation, where the actions, are neither white, black nor grey, an activity that leads to the highest end of Man—an activity which is the highest end of Man. It is called Megha or cloud, because this state of Samādhi rains such Dharma—is full of Dharma and Dharma alone. It is the cloud which showers all blessings on the lower planes—while the Man himself basks in the Light of the Eternal Sun. Every Mukta Yogī is a Dharma Megha—the Cloud of Holiness—the showerer of good and nothing but good on all creation. A Man who has become a Dharma-Megha—a Cloud of Holiness, is above all afflictions and Karmas, his mind is free from all taints, and there is nothing that is beyond the scope of his knowledge. Being the Cloud of Dharma all attributes are known to him. Then the Man is in his Svarūpa—this is Kaivalya, this is Self-realisation or the state of true Freedom, though full of highest activity. Such a Man, the Dharma-Megha, the Cloud of Holiness, is a blessing to the thirsting humanity—nay a blessing to the whole creation.

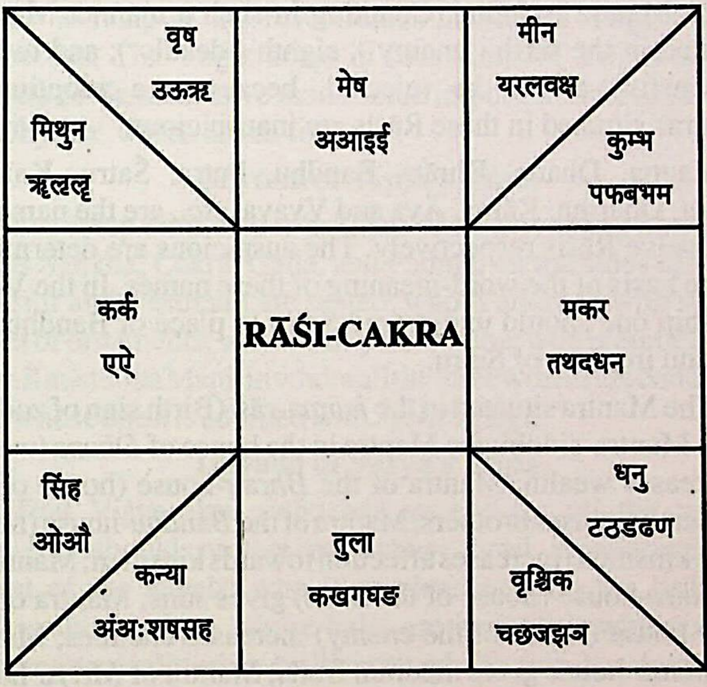
2. Rāja-Yoga is the highest of Yogas, and be practiced thus according to the Śs. : Let one close the ears with his thumbs, the eyes with index fingers, the nostrils with the middle fingers, and with the remaining four fingers press together the upper and lower lips. The Yogī, by having thus firmly confined the air, sees his soul in the shape of light. When one sees, without obstruction, this light for even a moment, becoming free from sin he reaches the highest end. The Yogī, free from sin, and practising this continually, forgets his physical, subtle and causal bodies, and becomes one with that Soul. He who practices this in secrecy, is absorbed in the Brahman, though he had been engaged in sinful works. This should be kept secret. From practising this gradually the Yogī begins to hear the Nāda (s.v.) or the Mystic Sounds. The first sound is like hum of the honey-intoxicated bee; next that of a flute, then of a harp. After this by the gradual practice of Yoga, he hears the sounds of ringing bells; then sounds like roar of thunder. When one fixes his full attention on this sound, being free from fear, he gets absorption. When the mind of the Yogī is exceedingly engaged in this sound, he forgets all external things and is absorbed in this sound. By this practice of Yoga he conquers all the three qualities (i.e. good, bad and indifferent); and being free from all states, he is absorbed in Cidākāśa (Śs. V. 22-29).

Raja-Yoga Samādhi—Performing Manomūrchā Kumbhaka (s.v.) unite the Manas with the Ātmā. By this Union is obtained Rāja-yoga Samādhi. (Ghs. VII. 16-17). Rāja-yoga Samādhi, Unmanī, Sahajāvasthā, are all Synonymous and mean the Union of Mānas with Ātmā. See SAMĀDHI.

Rājādhirāja Yoga is a king of Yogic practice. Sitting in the Svastikāsana, in a beautiful monastry, free from all men and animals, having paid respects to his Guru, let the Yogī practice this contemplation. Knowing through the arguments of Vedānta that the Jīva is independent and self-supported, let the Yogī make his mind also self-supported, and let him not contemplate anything else. Undoubtedly, by this contemplation, that is, by making the mind functionless, the highest success (*Mahāsiddhi*) is obtairied and the Yogī himself becomes Full. He who practices this always, is the real passionless Yogī, he never uses the word 'I' but always finds himself full of Ātmā. What is bondage, what is emancipation? To him ever all is one; undoubtedly he who practices this always is the really emancipated. (Śs. V. 169 et. seq.).

Rāśi-Cakra is consulted for the determination of a Mantra suitable and favourable to one's own Rāśi. (Zodiac).

First of all by drawing two lines in the east and west sides and then between these two lines drawing two other lines in the north and south sides, and finally drawing four more lines in the four mid-quarters, one should complete the Rāśi Cakra. In the twelve houses of this Cakra after fixing the twelve Rāśis (Zodiac) as per rules is proper to write the letters in their order beginning from *Meṣa* (Aries). Four letters in the house of *Meṣa* (Aries), three in *Vṛṣa* (Taurus), three in *Mithuna* (Gemini), two in *Karkaṭa* (Cancer), two in *Siṁha* (Leo), five in *Kanyā* (Virgo), five in *Tulā* (Libra), five in *Vṛścika* (Scorpio), five in *Dhanu* (Sagittarious), five in


वृष
उऊऋ
मेष
अआइई
मीन
यरलवक्ष
मिथुन
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कुम्भ
पफबभम
कर्क
एऐ
RĀŚI-CAKRA
मकर
तथदधन
सिंह
ओऔ
कन्या
अंअःशषसह
तुला
कखगघङ
धनु
टठडढण
वृश्चिक
चछजझञ

Makara (Capricorn), five in *Kumbha* (Aquarius) five in *Mīna* (Pisces), and the remaining Ha-kara in the house of *Kanyā* (Virgo), need to be written. In this manner the Rāśi-Cakra is completed (See figure above)

Adoption of a Mantra favourable to one's Rāśi is beneficient. Therefore, it is proper for the erudites to take the first letters of the name and Mantra and consider the purity of Rāśi by counting from the house in which the first letter of the name is situated, to the house in which the first letter of the Mantra is found. Counting in such a manner Mantras situated in the sixth (enemy), eighth (deadly), and twelfth (expensful) are to be rejected, because the adoption of Mantras situated in these Rāśis are inauspicious.

Lagna, Dhana, Bhrātr, Bandhu, Putra, Śatru, Kalatra, Mṛtyu, Dharma, Kāma, Āya and Vyaya, etc., are the names of the twelve Rāśis respectively. The auspicious are determined on the basis of the word-meaning of these names. In the Viṣṇu worship one should understand Śatru in place of Bandhu and Bandhu in place of Śatru.

The Mantra situated in the *janma-rāśi* (Birth sign of zodiac) gives Mantra-siddhi; the Mantra in the house of *Dhana* (wealth) increases wealth; Mantra of the *Bhratṛ*-house (house of the brother) increases brothers, Mantra of the *Bandhu*-house (house of the kinsmen) increases affection towards kinsmen; Mantra of the *Putra*-house (house of the Sons) gives sons; Mantra of the *Śatru*-house (house of the enemy) increases enemies; Mantra of *Kalatra*-house gives medium fruits; Mantra of *Mṛtyu*-house (house of death) brings death; Mantra of *Dharma*-house (house of actions) gives success in work; Mantra of *Āya*-house (house of income) gives money and wealth; and the Mantra of the *Vyaya*-house (house of expenses) brings destruction even of the saved money. (Mys. 23).

Ripujihvā is one of the Mudrās (s.v.). Keeping the thumb inside the fist it should be pressed by the forefinger.

Exhibited at the time of Nyāsa is this, the Ripujihvā Mudrā (Mu. 142).

Rūpabheda—The Dhyānas described in Mantra Yoga are oriented to the meditational dispositions (*Bhāvapradhāna*). The Kārya Brahma is no doubt Bhāvamaya, but even the Kāraṇa Brahma, which is inaccessible to mind and language, is accessible to Bhāvanā or meditational disposition. Just as sound is related to the Mantra so is the form related to Bhāva The number of Bhāvas being unlimited, the Dhyānas of the worship of the Five Deities in Mantra Yoga are also numerous. The Yogīs adept in four kinds of Yogas and the secrets of Tantras, have made some important differentiations of Dhyāna, which are as follows :

Dhyāna of Viṣṇu's Rūpa

I worship Him who is brilliant like many rising Suns, who holds Śaṅkha, Cakrā, Gadā, and Padma; on the sides of whom Lakṣmī and Vasumatī are seated; who is adorned with various types of ornaments; who wears yellow robe; who is embellished with Kaustubha Maṇi; in whom all the three worlds are contained; and whose chest is adorned with Śrivatsa sign.

Dhyāna of Sūrya's Rūpa

That Viśvacakṣu (who has an eye for all the worlds) Sun-god should protect me whose head is adorned with finest of the jewels; who is resplendent with the brilliance of his shining lips; whose hairs are beautiful; who contains supernatural glittering brilliance; whose two hands are like lotuses; who is golden-hued in his replendence; who with planets adorning the mountain of Sunrise and from the entire human world derives pleasure.

Dhyāna of Durgā (Śakti's) Rūpa

That Durgā may remove all our troubles who is seated on a lion, who is of green complexion like an emarald, who is holding Śaṁkha, Cakra, Bow and Arrow in her four hands, who is adorned with three eyes and who is embellished with ornaments like Aṅgada, Hāra, Kankaṇa, Kāñcī and Nūpura.

Dhyāna of Gaṇeśa's Rūpa

Salutation to that Pārvati's son Gaṇeśa whose structure is *Kharva* (Dwarfish), whose body is fat, whose face is like the Moon, whose belly is large, who is beautiful from whose temples is exuding *Mada* (anintoxicating fluid) attracted from the smell of which the black dees arc producing a huming sound, who tears the enemies from the strike of his teeth and creates beauteous Sindūra from their blood, and who gives Siddhis in all kinds of rites and works.

Dhyāna of Śiva (Mahādeva's) Rūpa

One should constantly concentrate upon the five-faced and three-eyed Mahādeva who is white complexioned like a silver mountain; whose head is adorned with the Moon; who is embellished with various Jewels and ornaments; in whose hands are contained the Paraśu, Mṛga, Vara and Abhaya; who is seated in Padmāsana; whom all the Deities pray; whose clothing is lion-skin; and who is the seed (*Bīja*) of the entire Universe. (Mys. 78).

Viśeṣa Rūpabheda :— According to the worship of the five Deities there are live chief forms of Viṣṇu, Sūrya, Durgā, Gaṇapati and Śiva. The works of Mantra, Tantra and Purāṇas contain a number of differentiations of these five—but all of them, inspite of being many, come under these very five forms. A competent Sādhaka receives the instructions about the form of the Deity according to his qualifications, nature and disposition, from his Guru. In the Tantras, at places there are provisions that it is proper to give instruction to a Sādhaka about the form only of that Deity in whose sect he is born, and who is his family deity (Kuladevatā). This sanction is reasonable, because there is always a possibility that the Sādhaka will inherit his parental qualities and dispositions originating in his own family. However, it is more beneficial to impart instructions according to the competency of a Sādhaka. Inspite of many divisions in the worship of the Five Deities, here are being described important ones as they are expounded by the Tantras.

The instructions should be given according to the procedure of worship and method or respective Deities. The procedure and methods can be found in various Tantras. Many Upaniṣads are helpful in the worship of the five Deities. The five Gītās described in the Purāṇas are also helpful in the worship of the five Deities. Complete with all the organs of Mantra-yoga and also containing the procedure of worship are the secret books, whose numbers are seven for the Vaiṣṇiava sect, two for the Sūrya, twentyfour for the Śākta, five for Śaiva, and three for the Gāṇpatya. According to some sects there, are two chief form-distinctions of Gaṇapati while some others make it three. In the respective worship of different persons these secret books are of supreme help. (Mys. 78-79).

Rūpodgītha—This entire animate and inanimate Universe is the developmental place of Brahmāṇḍa. In fact, the Universe has been created for the development and enhancement of the Brahmāṇḍa Every part of this beautiful universe is charming, and attractive maidens, charming women, trees and flowers—all these can be made a medium for the beautiful natural Form. One should perform the Sādhanā of this *Rūpodgītha* (Udgītha of Form) after seeking its secret from his Guru. The Sādhaka should never use his own Form (*Svarūpa*) for his personal end. Instead he should offer it to the Deities and himself concentrate at the place of absorption of the Form. One who attains success in this Rūpodgītha Sādhanā rules over the world and at the end merges into the Brahman. (Lys. p. 70-71).

Recaka means expelling the air filled in the body by Pūraka (s.v.). It is the third stage of Prāṇāyāma. (Hys. II. 71;

Am. 11ff.) At the time of Recaka one should concentrate at the forehead on three-eyed Lord Śaṅkara of marble complexion who destroys all sins. (Dhyā. 32). Sec PRĀṆĀYĀMA.

La

Lakṣmī is one of the Mudrās used in the worship Goddess Śakti. First of all make the Cakra Mudrā (s.v.) and then extend the middle fingers. Now extend the thumbs a little beyond through the ring and little fingers. This is the Lakṣmī Mudrā which gives all prosperity. (Mu. 88-90).

Lagna-nirṇaya is the determination of favourable conditions of the Moon and planets. Initiation is considered proper in the five Lagnas known as *Vṛṣa* (Taurus), *Siṁha* (Leo), *Kanyā* (Virgo), *Dhanu* (Saggittarius), and *Mīna* (Pisces). *Vṛṣa, Siṁha, Vṛścika* (Scorpio), and *Kumbha* (Aquarius) are the only four stable Lagnas auspicious for the adoption of Viṣṇu-Mantra. The moving Lagnas, viz , *Meṣa* (Aries), *Karkaṭa* (Cancer), *Tulā* (Libra), and *Makara* (Capricorn) are auspicious-for the adoption of Śiva-Mantra. In initiation of Śakti the dual-natured Lagnas viz. *Mithuna* (Gemini), *Kanyā* (Virgo), *Dhanu* (Sagittarius) and *Mīna* (Pisces) are auspicious. When the third, sixth, and eleventh houses of a Lagna are occupied by malignant planets, and the fourth seventh, tenth, ninth, and fifth houses are occupied by auspicious planets, then the Initiation is beneficial. The crooked planets being all-destructive are to be avoided in Initiation. (Mys. 17).

Laḍḍūka is one of the Mudrās used in the worship of Gaṇeśa and resembles the Paraśū Mudrā (s.v.). (Mu. 88).

Latā Sādhana is a kind of Sādhanā dominated by Vāmācāra actions. The external rituals which have been incorporated in the procedure of Upāsanā are called Ācāra by the proponents of Tantraśāstra. These Ācāras are always identical for Viṣṇu-worship, Sūrya-worship, Gaṇeśa-worship, and Siva-worship; but in the Śakti-worship the Ācāra, according to all Tantraśāstras, have been differentiated as of two kinds, viz., Vāmācāra and Dakṣiṇācāra. In this Śakti-worship, due to the predominance of Śakti, the Seers of Truth have greatly elaborated the procedure and the rights also have been laid down as two. In the Tantras there is a great deal of elaboration of the Śakti-worship, The sages adept in Tantraśāstra have called Vāmācāra as that which is opposite of Dakṣiṇācāra. When the Sādhaka is Sāitvika the Divyācāra is beneficial. For the Rājasika Sādhaka Pasyācārā. is beneficial, while a Tāmasika Sādhaka is qualified for Vāmācāra. Vāmācāra is also known as Vīrācāra. This has been decided to be generally beneficial in Kaliyuga. In the Kaliyuga era men, being slaves to their respective dispositions, can derive undecaying benefit from this Ācāra.

In this manner, due to the inclusion of the aims of Nivṛtti even in the Pravṛtti efforts, a Sādhaka elevating his Self, can attain Siddhi through these efforts of extreme Pravṛtti. This is the secret of Vāmācāra respected even by the Sages. Usually, it is connected with Śakti-worship. The Tantras describe the Latā Sādhana dominated by Vāmācāra actions. But even in the four-sects of Vaiṣṇavites, etc., where the procedure of dual worship is prevalent, this action is sporadically described in some Tantras. Just as there are two kinds of Dakṣiṇācāra, similarly the Tāntrikas enumerate eight kinds of Vāmācāra. In this Ācāra there have been laid down seven rights of a Sādhaka, which he obtains from his Guru, as he gradually progresses in his Sādhanā. In the Mahābhiṣeka, Sādhaka achieves perfection, becoming rid of ritual prohibitions enjoys emancipation, and obtaining the kindness of Guru becomes one with the Brahman. In this Ācāra there is a dominance of the Five Elements. These Five Elements are considered as endowed with Śakti. In other Acaras everything is regarded as endowed with Brahman, but in this (Vāmācāra) everything is Śakti-maya. And attainment of Supreme state through the help of Śakti is the ultimate aim of this Ācāra. Manas, Vāyu, and Vīrya these three causes are one in both subtle and gross forms, and are *Śakti-rūpa* (of the form of Śakti). Performance of Japa through Gross-śakti and then soon progressing to Subtle-śakti, the attainment of benediction of Śakti is the primary aim of this (*Vāmācāra*) Sādhanā. The worship of gross attributes of Śakti, the achievement of the favour of these attributes, attainment of success in Upāsanā through the service of the Five Elements, conquering the mental dispositions through the attainment of chastity, conquest of tendencies through the taming of Tanmātras, and attainment of Self-hood through the favour of Prakṛti is the ultimate aim of this Sādhanā. (Mys 42). See ĀCĀRA.

Laya, which is synonymous to Samādhi (s.v.) is simply the forgetting of the objects of senses when the *Vāsanās* (desires) do not rise into existence again. (Hyp. IV. 33).

Laya-kriyā is the act of the dissolution of the mind into the Param-Brahman. The subtle acts of Laya Yoga, which perfect the Dhyāna and help a Sādhaka in the attainment of Samādhi are supernatural, absolutely secret and difficult to practice. These acts have been called Laya-Kriyā by the Sages. This Laya-kriyā is the central objective of Laya Yoga and is perfected by the practice of nine organs or stages or steps of Laya Yoga (s.v.). Siddhi in Laya Yoga comes through the knowledge of six Cakras, (*Ṣaṭcakras*), sixteen Ādhāras (*Ṣodaśa-ādhāras*), two objectives, five Ākāśas and fortynine or fiftytwo Pīṭhas. With the perfection of Laya-kriyā there comes self-realisation and Nirvikalpa Samādhi. The Sādhaka then becomes a Rāja Yogī and acquires the right of becoming Jagatguru (Teacher of the entire universe). When, with the favour of his Guru, a Sādhaka succeeds in absorbing all his five senses into the Brahman then he becomes entitled to various Uḍgītha-Sādhanās. This Uḍgītha-kriyā is as all-powerful as the Brahmaśakti. Uḍgītha-krīyas are of eight kinds, viz. Svarodgītha, Rūpodgītha, Gandhod-gītha, Śabdodgītha, Manodgltha Prāṇodgītha, Rasodgītha, and Sparśodgītha. Each of these eight Uḍgīthas are enumerated in their successively higher order, and the last two are beyond the reach of the inhabitants of any of the *Lokas* (worlds). Even the Gods cannot understand them. The Vedas also, for this reason, have kept their details secret. (Lys. pp. 69-70). See all the eight names of the Uḍgīthas enumerated here at their respective places. Also ṣee LAYA YOGA, ṢAṬCAKRABHEDA.

Layabodha-kriyā—As far as this animate and inanimate universe can be experienced, that far should it be contemplated upon. Thereafter, the Ātmā should be fixed in the Ākāśa and *vice versa.* Seekers of Brahman should in this manner seek the absorption of the mind and senses in the Brahman. (Lys. p. 66).

Laya yoga is one of the four main kinds of *Yoga* (See YOGA). LAYA is achieved by the union of the Prakṛti with the Puruṣa. The seat of Puruṣa is in the Sahasrāra-padma and the Great Energy (*Mahāśakti*) named Kuṇḍalinī, sleeps in the Mūlādhāra Padma. Because it sleeps therefore the external creative activities take place. The act of *Laya* (absoption) consists in awakening of this Kuṇḍalinī, then taking her through various *Padmas* (Lotuses) and uniting Her with the Puruṣa in the Sahasrāra Padma. This union of the Kuṇḍalinī with the Puruṣa in the Sahasrāra Padma is the ultimate aim of Laya Yoga.

Laya Yoga has nine parts or Aṅgas, viz. (i) Yama; (ii) Niyama; (iii) Sthūla-kriyā (gross practices); (iv) Sūkṣma-kriyā (subtle practices); (v) Pratyāhāra; (vi) Dhāraṇā; (vii) Dhyāna; (viii) Laya-kriyā; and (ix) Samādhi named Mahālaya in this system. (Lys. pp. 1-2; Maṇḍ. V. 1-5). See all the technical names at their respective places.

Laya yogāṅga means the various stages, steps or parts of Laya Yoga practice. The great sages have laid down nine such parts or organs or stages, viz. Yama, Niyama Sthūla-kriyā, Sūkṣma-kriyā, Pratyāhāra, Dhāraṇā, Dhyāna, Laya-kriyā, and Samādhi. The practices pertaining to gross body are called Sthūla-kriyā and those which have primacy of Vāyu (Air) are called Sūkṣma-kriyā. Through these nine stages or organs the mind is gradually led to the final aim of its absorption (*Laya*) into the Param Brahman. With the achievement of this final objective, which is called the Mahā-laya Samādhi, a Sādhaka becomes one with Lord Śiva. (Lys. p. 2). See all the names of the nine organs at their respective places.

Laya-Siddhi-Yoga samādhi—Perform the Yoni Mudrā and imagine that you are is Śakti, and Paramātmā is Puruṣa; and that both have been united in one. By this you become full of bliss and realises Ahaṁ Brahma (I am Brahmạn). This conduces to Advaita Samādhī (Ghs. VII. 12-13).

Lākinī is the presiding Goddess of the Maṇipūra Cakra (Śs. V. 80). She is benefactress of all. She is four-armed, of radiant body, dark (*Śyāma*) in complexion, clothed in yellow raiment and decked with various ornaments, and exalted with the drinking of ambrosia. (Ṣn. Verse 21).

Lāghava or Lightness comes from Prāṇāyāma. All beings say the Ajapā-Gāyatrī, which is the expulsion of the breath by Haṁkārā, and its inspiration by Saḥkāra 21,600 times a day. Ordinarily, the breath goes forth a distance of 12 fingers' breadth, but in singing, eating, walking, sleeping, coition, the distances arc 16, 20, 24, 30, and 36 breadths respectively. In violent exercise these distances are exceeded, the greatest distance being 96 breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Pūraka is inspiration, and Recaka expiration. Kumbhaka is the retention of the breath between these two movements. Kumbhaka, according to the Gheraṇḍa Saṁhitā, is of eight kinds : Sahita, Sūryabheda, Ujjāyī, Sītali, Bhastrikā, Bhrāmarī, Mūrcchhā, and Kevalī. Prāṇāyāma similarly varies. Prāṇāyāma is the control of the breath and other vital airs. It awakens Śakti, frees from diseases, produces detachment from the world, and bestows bliss. It is of varying values, being the best (*uttama*) where the measure is 20; Middeing (*Madhyama*) when at 16 it produces spinal tremour; and inferior (*adhama*) when at 12 it induces perspiration. It is necessary that the Nāḍī should be cleansed, for air does not enter those which are impure. The cleansing of the Nāḍī (*Nāḍī-śuddhi*) is either Samanu or Nirmanu—that is, with or without, the use of Bīja. According to the first form, the Yogi in Padmāsana does Guru-nyāsa according to the directions of the Guru. Meditating on "Yaṁ," he does Japa through Iḍā of the Bīja 16 times, Kumbhaka with Japa of Bīja 64 times, and then exhalation through the Solar Nāḍī with Japa of Bīja 32 times. Fire is raised from Maṇipūra and united with Pṛthivī. Then follows inhalation by the solar Nāḍī with the Vahni Bīja 16 times, Kumbhaka with 64 Japa, followed by exhalation through the lunar Nāḍī and Japa of the Bīja 32 times. He then meditates on the lunar brilliance gazing at the tip of the nose, and inhales by Iḍā with Japa of the Bīja "Ṭhaṁ" 16 times. Kumbhaka is done With the Bīja Vaṁ 64 times. He then thinks of himself as flooded by nectar, and considers that the Nāḍīs have been washed. He exhales by Piṅgalā with 32 Japa of the Bīja Laṁ, and considers himself thereby as strengthened. He then takes his seat on a mat of Kuśa-grass, a deer-skin, etc., and, facing east or north, does Prāṇāyāma. For its exercise there must be, in addition to Nāḍī-śuddhi, consideration of proper place, time, and food. Thus, the place should not be so distant as to induce anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality which induces distraction. The food should be pure, and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salish, or bitter. Fasting, the taking of one meal a day, and the like, are prohibited. On the contrary, the Yogī should not remain without food for more than one Yāma (three hours). The food taken should be light and strengthening. Long walks and other violent exercises should be avoided, as also—certainly in the case of beginners—sexual intercourse. The stomach should only be half filled. Yoga should be commenced, it is said, in spring or autumn. As stated, the forms of Prāṇāyāma vary. Thus, Sahita, which it either with (*Sagarbha*) or without (*Nirgarbha*) Bīja, is according to the former form, as follows : The Sādhaka meditates on Vidhi (Brahmā), who is full of Rajo-guṇa, red in colour, and of the image of Akāra. He inhales by Iḍā in six measures (*Mātrā*). Before Kumbhaka he does Uḍḍīyānabandha Mudrā. Meditating on Hari (Viṣṇu) as Sattvamaya and the black Bīja Ukāra. he does Kumbhaka with 64 Japa of the Bīja; then, meditating on Śiva as Tamomaya and his white Bīja Makāra, he exhales through Piṅgalā with 32 Japa of the Bīja; then, inhaling by Piṅgalā, he does Kumbhaka, exhales by Iḍā with the same Bīja. The process is repeated in the normal and reversed order. (Its. p. 135).

Liṅga is one of the Mudrās (s.v.) used in the worship of Lord Śiva Raising the right thumb upwards tie it with the left thumb; thereafter join the fingers of both hands and make them clasp each other. This is Liṅga Mudrā which brings the person near Lord Śiva. (Mu. 67-68).

Liṅgamātra-guṇa-parva—See Guṇa-parvaṇī.

Lelihānā is one of the Mudrās (s.v.). Open the mouth, extend the tongue forward and move it bending downwards.

Keep both the fists by the sides. This is the Lelihānā Mudrā. (Mu. 115).

Another variation : Fore, middle and ring fingers be made equal and face downwards. The little finger be kept straight. This is Lelihānā Mudrā exhibited at the time of consecration of a Deity. (Mu. 117).

Laukikī is fourth of Ṣaṭkarmas or six practices meant for Śodhana or purification of the body. This is performed by moving the stomach and intestines with great force from one side to the other. It destroys all diseases and increases the bodily fire. (Ghs. I. 52).

Va

Vajrāsana or adament posture is obtained by making the thighs tight like adament and placing the legs by the two sides of the anus. It gives psychic powers to the Yogī. (Ghs. II. 12; See Fig. 24; Yokup. I. 6).

Vajriṇī is the name of a Nāḍī situated inside Suṣumnā. It is Sun-like and hence has the lustre of the filaments of the pomegranate flower. It extends from the Meḍhra (penis) region to the head. Inside it is situated the Citriṇī (s.v.) Nāḍī, (Ṣn. Verse 1).

Vajroṇī-mudrā is one of the Mudrās. Place the two palms on the ground, raise the legs in the air upwards, the head not touching the earth. This awakens the Śakti and causes long life. By the virtue of this Yoga, the *Bindu-siddhi* (retention of seed) is obtained. Though immersed in manifold pleasures, if one practices this Mudrā, he attains all perfections. (Ghs. III. 45-48).

Vajrolī is one of the Mudrās. Even one who lives a wayward life, without observing any rules of Yoga, but performs Vajrolī, deserves success and is a Yogī. Two things are necessary for this, and these are difficult to get for the ordinary people—(i) Milk, and (ii) a woman behaving as desired. By practising to draw in the *Bindu* (Semen) discharged during cohabitation, whether one be a man or a woman; one obtains success in the practice of Vajrolī. By means of a pipe one should blow air slowly into the passage in the male organ. With practice the discharged *Bindu* is drawnup. One can draw back and preserve one's own discharged *Bindu*. The Yogiī who can protect his *Bindu* thus, over-comes death, because death comes by discharging *Bindu*, and life is prolonged by its preservation. By preserving *Bindu* the body of the Yogī emits a pleasing smell. There is no fear of death, so long as the *Bindu* is well-established in the body. The *Bindu* of men is under the control of the mind, and life is dependent on the *Bindu*. Hence mind and *Bindu* should be protected by all means. (Hyp. III. 82-89; Yc. 58-64; Yotā. 126-127). See also AMAROLĪ, SAHAJOLĪ.

Vanamālā is one of the Mudrās (s.v.) used in the worship of Viṣṇu. With the fore fingers and thumbs of both hands in contact touch the body from throat to feet. This is Vanamālā Mudrā. (Mu. 50).

Vaman-dhautī is second of the three Hṛd-dhautīs. After the meal one should drink water full up to the throat, then looking for a short while upwards, let him vomit it out. It cures disorders of phlegm and bile. (Ghs. I. 39).

Vara is one of the Mudrās used in the worship of Lord Śiva. Turn the right palm downwards and extend the hand. This is the Vara Mudrā. (Mu. 73).

This is also used in the worship of Śakti. (Mu. 85).

Varāha is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Place the left palm over the back of the right hand. Turn the fingers, of the left hand so as to touch the down facing palm of the right hand. Now clasp the fingers of the left hand so turned, with the fingers of the right hand. This is the Varāha Mudrā. (Mu. 59).

Another variation of this Mudrā is exhibited by putting the left palm over the up facing palm of the right hand. The tips of respective fingers of each hand should touch each other. (Mu. 60).

Varṇamālā—According to Śāradā Tilaka "She who is Kuṇḍalinī, the all-pervading Śabda Brahman produces Śakti. From this came Dhvani; from Dhvani Nāda; from Nāda, Nirodhikā; from Nirodhikā Ardhendu; from Ardhendu, Bindu and then comes Parā."

It will be observed that just as there is a sevenfold cosmic development, it is repeated here in the case of individual bodies. Kuṇḍalinī is Śabdabrahman, an aspect of Caitanya or Consciousness (*Cit*). By Śakti is here meant Cit entered into by Sattva (*Sattva-praviṣṭā*), which is the Paramākāśāvasthā. By Dhvani is meant that same Cit when entered into by Sattva (*Sattvapraviṣṭā*), penetrated by Rajas (*Rajo'nuviddhā*), which is Akṣarāvasthā. By Nāda is meant the same Cit penetrated by Tamas (*Tamo'nuviddhā*) or Avyaktāvasthā. By Nirodhikā is denoted that same Cit with abundance of Tamas (*Tamaḥ-prācurya*); by Ardhendu the same with abundance of Sattva (*Sattva-prācurya*). By the term Bindu is denoted the same Cit when in it there is a combination of the two (*Tadubhaya-samyogāt*). This development appears to indicate the gradual process wherby Śakti passes through subtle to more gross forms of potency until it reaches that full potency for manifestation which is the Ghanāvasthā State, or Bindu in which Kriyā exists in full creative Perfection. So it is said, "Moved by the strength of Icchāśakti (*Icchā-śakti-balākṛṣṭaḥ*), illumined by -Jñāna-Śakti (*jñānasakti-pradīpitaḥ*)," that Śakti (*Sāśaktiḥ*) in male form (*Pumrūpiṇī*) who is the Lord (*Prābhu*) puts forth Her who is called Action (*Kriyākhyā*), that is, Kriyā-śakti.

The Śāradā then continues : "(Then Parā) and then came Paśyantī, Madhyamā and Vaikharī-Śabda. In this order Kuṇḍalī who is Will (Icchā), Knowledge (Jñāna) and Action (Kriyā), who is both Light (Tejorūpā and Cidrūpā; in Herself consciousness) and in the form of the Guṇas (Guṇātmikā, that is, Prakṛti) creates the Garland of Letters (Varṇamālā)."

Parā is Śabda as Parā-bindu, and is motionless (Niṣpanda). This, as already explained, becomes threefold and the threefold aspects from the Śabda standpoint are Paśyantī, Madhyamā and Vaikharī. Each of these are manifested forms of the Unmanifested Parā-bindu or Śabdabrahman. It is, as Rāghava says, by shifting to another place in Her (*Asyām eva binduḥ sthānāntaragataḥ*) that Bindu which is Parā when unmanifested and motionless is called Paśyantī, Madhyamā and Vaikharī speech (Vāk). Parā is in the Mūlādhāra Cakra, Paśyantī in Svādhiṣṭhāna (and upwards), Madhyamā in Anāhata (and upwards), and Vaikharī in the throat. In Kuṇḍalī, Śakti is subtle (Sūkṣmā) and in the form of mere Light (*jyotirmātrātmarūpī*) and not an object of hearing (*Aśrotraviṣayā*). Thence She goes upward (*Urdhva-gāminī*) and becomes Paśyantī, self-manifesting (*Svayamprakāśā*) in the Suṣumnā-Nāḍī (*Suṣumnāmāśritā*). She again becomes Madhyamā as a form of Nāda (*Nādarūpiṇī*) when reaching the Heart Lotus (*Anāhata*). Then She goes upward as a mere undifferentiated "huṁ" (*Saṁjalpamātrā avibhaktā*). It is She who appearing at the chest, throat, teeth, nose, palate and head assumes the form of all Letters (*Varṇas*) issuing from the root of the tongue and lips, and thus becomes Vaikharī, the Mother of all sounds, audible to the sense of hearing (Rāghava-Bhatta on St.). The same Commentator then says, citing the Kādimata section of Tantra-rāja : "Under the influence of one's own will (*Svātmecchā-śaktighātena*) a high (*Uttama*) form of the Nāda called Parā generates in the Mūlādhāra as Prāṇavāyu (*Prāṇavāyusvarūpataḥ*). This when carried up by will (*Icchā*) and made to appear in the Svādhiṣṭhāna is called Paśyantī associated with Manas. Gradually led up by Her it is called Madhyamā associated with Buddhi in the Anāhata. Carried still further upwards it is called Vaikharī in the Viśuddha in the region of the throat. Thence it is generated as the Letters from अ to क्ष through its presence at the head, throat, palate, lips, teeth, tongue (root, tip and back), nose, palate and throat (together), lips and teeth (together), and throat and lips (together). Their Letter-hood (*Akṣaratva*) is said to be due to their being divided into different parts beginning with the letter अ and ending with क्ष."

It is Cit-Śakti which is called Parā, that is to say, it is Parā-Vāk not moved to vibration by the Māyā which reveals (*Parāprakāśikā Māyā niṣpandā*) on account of its bearing the reflection of Gaitanya (*Caitanyābhāsviśiṣtatayā*). The vibratory states are Paśyantī and the other two (*Saspandāvasthāḥ Paśyantyādyāḥ*). Paśyantī, which is in the nature of Bindu (*Bindu-tattvātmikā*), is the form of a general (that is, not particularised) motion (Sāmānya-praspandaprakāśarūpiṇī), which is manifested in the region between the Mūlādhāra and the Navel (*Mūlādhārādi-nābhyantaravyaktisthānā*). It is called Paśyantī because of its being Jñāna (*jñānātmakatvāt*). It is associated with Manas. Madhyamā is in the form of the internal and external instruments (*Bāhyāntaḥkaraṇātmikā*) and manifests as Nāda-Bindu (*Nādabindumayī*). Hiraṇyagarbha sound (*Hiraṇyagrabharūpiṇī*) is in the region extending from the navel to the heart (*Nābhyādi-hṛdayāntābhivyaktisthānā*). It is associated with the Tattvas of specific ideation and so forth (*Viśeṣasaṁkalpādisatattvā*). She is Madhyamā when Buddhi is Madhyamā. Madhyamā is middle, that is, "in the midst" between Paśyantī which is "Seeing" (Īkṣaṇa) and Vaikharī which is utterance. She is neither like Paśyantī nor does She proceed outward like Vaikharī with articulation fully developed. But She is in the middle between these two.

Vaikharī is a form of Bīja (*Bījātmikā*) as Madhyamā is of Nāda (*Nādarūpiṇī*), and as Paśyantī is of Bindu (*Bindvātmikā*). Vaikharī is manifested in the region from the heart to the mouth (*Hṛdayādyāsyāntābhivyaktisthānā*), It is called Vaikharī according to Rāghava on account of its particular (Viśeṣa) hardness (Kharatva). Bhāskararāya (Lalitā: ver. 81) derives it from Vi=very; Khara=hard. According to the Saubhāgya-Sudhodaya, Vai=certainly; Kha=cavity (of the ear); Ra= to go or enter. But according to the Yogaśāstras the Devī who is in the form of Vaikharī (*Vaikharīrūpā*) is so called because She was produced by the Prāṇa called Vikhara. This is Virāṭśabda, that is, the manifested letters which singly, or in combination, make certain sounds which are called Mantras. Strictly speaking all uttered sounds are Mantras, all uttered speech having a common origin or development; but in the more usual sense, Mantra means those letters or combination of letters which are used in Upāsanā and Mantrayoga and are the Mantras of the Devatās of Śāstrika worship

Thus the subtle Śabda associated with cognition is called Mātṛkā and the subtle Artha is the mental impression; whilst the gross Śabdas are the uttered Letters (Varṇa) denoting the gross outer physical object (Sthūla-Artha).

Just as the body is causal, subtle, gross, and as there are three cosmic and individual states : dreamless sleep, dreaming, waking; Prājña Taijasa, Viśva; Īśvara, Hiraṇyagarbha, Vaiśvānara or Virāṭ; and a fourth transcendent state or Turīya; so there are three states (Bhāva) of sound : Paśyantī, Madhyamā, Vaikharī' developed from a fourth Supreme and undifferentiated state (Parā). This last and Paśyantī represent the causal aspect of Śabda, for Paśyantī is the actual moving aspect of the unmoving Parā. Madhyamā is Hiraṇyagarbha-śabda. This Sūkṣma-śabda and its corresponding Artha belong to the subtle body (Linga-Śarīra). In creation the Cosmic Mind first develops Paśyantī-Śabda and Artha, and then projects this subtle Artha into the world of sensuous experience and names it in spoken speech developed in the throat and issuing from the month. Vaikharī is Virāṭ-śahda belonging, as well as the physical objects it denotes, to the gross body (Sthūla-Śarīra). This last Gross Śabda is language, that is, sentences (Vākya), words (Pada) and letters (Varṇa) which are the expressions of ideas and Mantra. Paśyantī is characterised by non-particular general movement (Sāmā-nyaspanda), the first undefined push of the Vāyu towards manifestation. Madhyamā is specific movement (Viśeṣapanda), the Vāyu commencing to differentiate; and Vaikharī is Spaṣṭatara-spanda, that is, the clear separate movements of articulate speech. Mental Artha is a Saṁskāra, an impression left on the subtle body by previous experience and which is recalled when the Jīva re-awakes to world-experience and re-collects the experience temporarily lost in the cosmic dreamless state (Suṣupti) which is dissolution (Pralaya). The Cause (Kāraṇa) which arouses this Saṁskāra is the Śabda or Nāma, subtle or gross, corresponding to that particular Artha. There is thus a double line of creation from the Śabda-brahman, namely, language expressive of ideas and the objects which these denote. Uttered speech is a manifestation of the inner "naming" or thought which is similar in men of all races.

Vaikharī-śabda however differs in various races owing to racial and climatic conditions, the physical formation of the vocal organs and so forth. But for each particular man speaking any particular language, the uttered name of any object is the gross expression of his inner thought movement. It evokes that movement and again expresses it. It evokes the idea and that idea is consciousness as mental operation. That operation can be so intensified as to make itself creative. This is Mantra-caitanya when thought is not only in the outer husk but is vitalised through its conscious centre.

By Japa the presence of the Devatā is invoked. Japa or repetition of Mantra is compared to the action of a man shaking a sleeper to wake him up. The two lips are Śiva and Śakti. Their movement is the coition (Maithuna) of the two. Śabda which issues thereform is in the nature of Bindu. The Devatā thus produced is as it were the son of the Sādhaka. It is not the Supreme Devatā (who is actionless) who appears, but in all cases an emanation produced by the Sādhaka for his benefit only. The Boy-Śiva (Bāla-Śiva) who thus appears is then made strong by the nurture which the Sādhaka gives to his creation.

When the Mantra is fully practiced, it enlivens the Saṁskāra and the Artha appears to the mind. Mantras are thus a form of the Saṁskāras of Jīvas—the Artha of which appears to the consciousness which is pure. The essence of all this is—concentrate and vitalise thought and will-power. But for such a purpose a method is necessary, namely, language and determined varieties of practices according to the end sought. The Mantra-vidyā (which explains what a Mantra is) also enjoins this. For thought in the sense previously stated, words (gross or subtle) are necessary. Mantrā-vidyā is the science of thought and of its expression in language as evolved from the Logos or Śabda-brahman Itself.

It is in this sense that the universe is said to be composed of the Letters. It is the fifty (or as some count them fifty-one) Letters of the Saṁskṛt alphabet which are denoted by the Garland of severed heads which the naked Mother Kālī, dark like a theratening rain cloud, wears as She stands amidst bones and carrion, beasts and birds, in the burning ground, on the white corpse-like (Śavarūpa) body of Śiva. For it is She who "slaughters," that is, withdraws all speech and its objects into Hereself at the time of the dissolution of all things (Mahā-pralaya). From Her in Her aspect of Mahā-kuṇḍalī coiled round the Śiva-bindu they are derived. Mahā-kuṇḍalī when with one coil is Bindu; with two Prakṛti-Puruṣa; with three the three Śaktis (Icchā, Jñāna, Kriyā and the three Guṇas, Rajas, Sattva, Tamas); with three and a half She is then actually creative (Sṛṣṭyunmukhī) with Vikṛti. Then with four coils and so on to 51, She is according to the Śakti-Saṁgama-Tantra (Utpatti-Khanda, Ullāsa 1) Ekajātā, Ugratārā, Siddhakālī, Kālasundarī, Bhūvaneśvarī, Caṇḍikeśvarī, Daśamahāvidyā (ten coils), Śmaśānakālikā, Caṇḍabhairavī, Kāmatārā, Vaśīkaraṇakālikā, Pañcadaśī, Soḍaśī, Chinnamastā, Mahāmadhumatī, Mahāpadmāvatī, Ramā, Kāmasundarī, Dakṣiṇakālikā, Vidyeśī, Gāyatrī (24 coils), Pañcamī, Ṣaṣṭhī, Mahāratneśvarī, Mūlasañjīvanī, Paramākalā, Mahānīlasarasvatī, Vasudhārā, Trailokyamohinī, Trailokyavijayā, Mahākāmatāriṇī, Aghorā, Samitamohinī, Bagalā, Arundhatī, Annapūrṇā, Nakulī, Trikaṇṭakī, Rājeśvarī, Trailokyākarśiṇī, Rājarājeśvarī, Kukkuṭī, Siddhavidyā, Mṛtyuhāriṇī, Mahābhagavatī, Vāsavī, Pheṭkārī, Mahāśrīmātṛsundarī, and Śrīmātṛikotpattisundarī (51 coils) respectively. Each coil is said to represent the Mātṛkā or subtle form of each of the letters (Varṇa) and to denote the number of Kūtas or division in the Mantras of each of these Devatās. Mahākuṇḍalī coiled round the Śiva-bindu, as it were a mathematical line without magnitude, makes with it one point. When the time for creation comes She uncoils Herself and creates the whole universe in the form of the Letters and the Objects which they denote. Having so created it, She again rests as Kuṇḍalī in the root centre of the body (Mūlādhāra) of all living creatures from which She issues as Paśyantī, Madhyamā, and Vaikharī Śabda. Man's body is called in the Tantras a microcosm (Kṣudra-brahmāṇḍa), containing within itself all which is in the universe (Mahā-brahmāṇḍa) of which it is a part. The Yoginīhṛdaya-Tantra (Chap, I, 36) says that, when Śakti first "sees" (that is, ideates), She is Paramā-Kalā in the Mother form (Aṁbikārūpā) which is both Supreme Peace (Paramā-Śāntā) and Supreme Speech (Parā-vak). She sees the manifested Śabda from Paśyantī to Vaikharī.

The Paśyantī state is that in which will (Icchā-śakti) is about to display the universe then in seed (Bīja) form. This is the Śakti-Vārmā. Madhyamā-Vāk which is knowledge (Jñāna) is Jyeṣthā. Here there is the first assumption of form as the Mātṛkā (*Mātṛkātvam-āpanna*), for here is particular motion (Viśeṣa.-spanda). The Vaikharī state is that of Kriyā-Śakti (action) whose form is that of the gross universe. As the former Śakti produces the subtle letters of Matṛkā which are the Vāsanā, so the latter is the Śakti of the gross letters (Varṇa) of words and their objects. These letters form the Garland of the Mother (Varṇamālā), issuing from Her as Kuṇḍalī and absorbed by Her in the Yoga which bears Her name, Kuṇḍalī-yoga.

As the Yoga-kuṇḍalī Upāniṣad says : "That Vāk (Power of speech or Logos) which sprouts in Parā, gives forth leaves in Paśyantī, buds in Madhyamā, and blossoms in Vaikharī. By reversing the above order sound is absorbed. Whoever realises the great Lord of Vāk, the undifferentiated illumining Self, is unaffected by any word (Śabda), be it what it may." As the Haṭha-yoga-pradīpikā (IV. 101-102) concisely says: "Whatever is heard in the form of sound is Śakti. The absorbed state (Laya) of the Tattva (Prakṛti's evolutes) is that in which no sound exists. So long as there is the notion of Ether, so long is the sound (that is, vibration) heard. The soundless is called Parabrahman or Paramātmā." Śabda-brahman is thus the Brahman in its aspect as the cause of the manifested Śabdārtha. It is the ideating kinetic aspect of the undifferentiated Ether of Consciousness, the Cidākāśa of philosophy and the Saguṇa-Brahman of worship. It is Cit-Śakti vehicled by undifferentiated Māyā-Śakti or the manifesting Godhead uncreated, unborn, eternal, evolving the changing worlds of name and form (Nāma-rūpa) by its wondrous and unscrutable Māyā. Therefore, as Caṇḍī says, "Reverence to Her Who is eternal, Raudrī, Gaurī, Dhātrī; reverence and again reverence to Her who is the Consciousness in all beings, reverence and again reverence." (Yt. II. 20 et. seq.; Śt. I. 108 et. seq.; VII. 1 et. seq. Kādht (Manuscript) Paṭala. IV. VI; Hyp. IV. 101-102; Ykup.).

Varma (also KAVACA) is one of the Mudrās used in Aṅga-nyāsa (see NYĀSA). Making the Śikhā Mudrā (s v.) and then extending the fingers of both the hands is called Varma or Kavaca Mudrā. (Mu. 34 b).

Vaśyakarī is one of the Mudrās (s.v.). Make a cavity by joining both hands and then the fore fingers ḅe bent like a hook. Similarly, the middle, little and ring fingers be bent in this order and then all of them should tightly be joined with the tip of the thumb. This is the Vaśyakarī Mudrā. (Mu. 127-128).

Vasti-deśa or the abdominal region, in which there burns the fire—the digestor of food—is situated in the middle of the sphere of the Sun having twelve Kalās. This is known as Vaiśvānara fire. Being inside the body it digests the various foods of creatures. This fire increases life, gives strength and nourishment, makes the body full of energy, destroys all diseases and gives health. (Śs. II. 32-33).

Vastra-dhautī is last of the three Hṛd-dhautis. One should swallow slowly a thin cloth, four fingers wide and then draw it out again. It cures Gulma or abdominal diseases, fever, enlarged spleen, leprosy, and other skin diseases, disorders of phlegm and bile, and day by day the practitioner gets health, strength and cheerfulness. (Ghs. I. 40-41; Hyp. II 24-25).

Vāk comes from the root *Vac*, which means 'to speak'. Therefore, this word literally means both voice and the word it utters, besides implying also the sound of inanimate objects. Thus it has the same sense as the Śabda (s.v.) and has four forms of expression viz., Parā, Paśyantī, Madhyamā and Vaikharī.

Also all things have a threefold sense, viz., the Supreme (Parā), Subtle (Sūkṣma), and Gross (Sthūla). Besides, every Vāk or Śabda has an Artha (meaning or object) and Pratyaya (Mental apprehension).

Now, the Parā Vāk is the Causal-stress which in terms of Pratyaya is Cosmic Ideation (Sṛṣṭi-kalpana) of Īśvara. This is the Divine Word. But Vāk is also an effect, either subtle or gross. Paśyantī-Vāk is Vāk actually going forth as Seeing (Īkṣaṇa), producing or manifesting as subtle Madhyamā-Vāk or Hiraṇyagarbha Śabda which is the Mātṛkā (s.v.) state of the Śabda as it exists in man prior to its gross manifestation as the Varṇas (letters) in spoken speech (i.e. Vai-kharī-Vāk). Vaikharī-Vāk (spoken speech) is thus manifested to the ear by the gross physical sound (Dhvani) produced by the contact of the vocal organs on the surrounding air by the effort to speak.

In the transcendental quiescent Brahman (Paramātmā or Param Śiva) there is neither Śabda (Aśabda), Artha (Nir-viṣaya) nor Pratyaya. There is therefore, neither Name (Nāma) nor form (Rūpa). In this infinite calm there arises a metaphysical Point of Stress or Bindu or Ghanībhūta-śakti which stirs forth (Prasarati) as the multiple forces of the Universe. This play of Śakti takes place in the Ether of Consciousness (Cidākāśa) in such a way that the latter is neither effaced nor affected when the second condition appears, which consists of both transcendence and Immanence. This is creation (Sṛṣṭi) or the seeming development (Pariṇāma). More accurately the Brahman Itself, in the form of Its Power (Śakti) goes forth (Prasarati). This Sṛṣṭi endures awhile (Sthiti), that is for a day of Brahmā, after which there is again a complete dissolution (Mahā-pralaya). Here again the Śabda-brahman as an Ullāsa of Śiva sinks, as it were, into the eternally existing Calm, just as the rising wave breaks itself and sinks upon the ocean. Vāk is thus a Śakti or Power of the Brahman which is always one with its Possessor. This Śakti which was in Him is at the creation with Him and evolves into the form of the Universe (of Name and Form) while still remaining what It is, i.e. the Supreme Śakti.

Almost all the ancient scriptures emphasize this notion of emergence and dissolution of Vāk. For example, it is said : "In the beginning there was Brahman and with it was Vāk. Vāk was then produced from Him and prevailed all which exists. Then, on the issue of Vāk by His mind He united with Vāk which became pregnant. She (Vāk) went out of Him and produced these creatures and again re-entered in Him." Elsewhere it is said : "Parjāpati alone was this Universe. He had Vāk too as His own as a Second to Him. He thought 'let me now put forth this Vāk. She will traverse and pervade all this' " That it, the Brahman or Śiva first willed to be many and His Śakti, which was one with Him, issued as His Word.

The Ṛgveda (X. 125, 5) says : "I make him whom I love formidable, him a Brāhmana, him a Ṛṣi, him a Sage." Therefore by sacrifice the Ṛṣis followed the path of Vāk and found Her entered into the Ṛṣis. Thus Vāk is the unborn. It was from Vāk that the maker of the Universe produced creatures. The Ṛṣis called their Hymns by various names, amongst others Vāk, for they are manifestations of Vāk. Vāk is one with Brahman for Śiva and Śakti are one. (Rv. X. 71, 3; 125, 5; ŚB. VI. 1. 1, 8; X. 6. 5, 4; PB. XX. 14, 2; Taitt. Br. III. 39, 1; Yośi. III. 1-25; Vākya. 1st Kārikā). See also ŚABDA.

Vāṇa is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Binding a fist with the right hand raise its fore finger straight, This is the Vāṇa Mudrā. (Mu. 63).

This Mudrā is also used in the Śakti worship. (Mu. 85).

Vāmakarma is one of the three kinds of Kapālabhātis. To practice it one should draw the wind through the left nostril and expel it through the right; then draw it again through the right and expel through the left. This inspiration and expiration must be done without any force. It destroys disorders of phlegm. (Ghs. I. 57).

Vāmācāra—See Ācāra.

Vāyavī-dhāraṇā—The Vāyavī (air) Tattva is black as unguent for the eyes (collirium); the letter Ya (य) is its seed; and Īśvara its presiding deity. This tattva is full of Sattva quality. Fix the Prāṇa and Citta for five *Ghaṭikas* (2½ hours) in this Tattva. This is Vāyavīdhāraṇā. This Mudrā destroys death and decay. Its practitioner is never killed by any aerial disturbance By its virtue one walks in the air. This should not be taught to the wicked or to those devoid of faith. (Ghs. III. 77-79).

Vāyus are ten, namely Prāṇa, Apāna, Samāna, Udāna, and Vyāna; Nāda, Kūrma, Kṛkara, Devadatta and Dha-nañjaya. The first five are the principal Vāyus known as Prāṇādi. They belong to the Inner body. The latter, Nāgādi five Vāyus belong to the outer body. Of the first five, the Prāṇa moves always in the heart; the Apāna in the sphere of anus; the Samāna in the navel region; the Udāna in the throat; and Vyāna pervades the whole body.

Now, of the five external Vāyus, the Nāga-vāyu performs the function or eructation; the Kūrma opens the eyelids; the Kṛakara causes sneezing; the Devadatta docs yawning; Dhanañjaya pervades the whole gross body, and does not leave it even after death. The Nāga-vāyu gives rise to consciousness; the Kūrma causes vision; the Kṛkara hunger and thirst; the Devadatta produces yawning and by Dhanañjaya sound is produced and it does not leave the body even after death. Of these ten, the first five are the leading ones; even among these the Prāṇa and Apāna are the highest agents. (Ghs. V. 60-65; Śs. III. 1-9; Lys. p. 13; Sarvo. 2 which enumerates fourteen Vāyus adding Vairambhaṇa, Sthānamukhya, Pradyota and Prakṛta to the usual ten enumerated above).

Vāra-nirṇaya is determination of day for Dīkṣā. By adopting a Mantra on Ravivāra (Sunday; other week-days also beginning from Somavāra to Śanivāra are synonymours to English weekdays beginning from Monday to Saturday) one gets riches; on Somavāra peace; and on Maṅgalavāra reduction of life span. Therefore Initiation on Maṅgalavāra is prohibited. By adoption of a Mantra on Budhavāra one obtains beauty; on Bṛhaspativāra increase of knowledge; on Śukravāra good fortune; and on Śanivāra loss of reputation. (Mys. 12).

Vārāṇasī—Iḍā and Piṅgalā respectively are the real Varuṇā and Asi and the space between them is called Vārāṇasī, where it is said that the Viśvanāth dwells. The greatness of this holy place has been declared in manifold scriptures by the truth-perceiving sages. Its great secret has been very eloquently dwelt upon by them. (Śs. V. 100-101).

Vārisāra or water-purification, is second of the four Antardhautīs or Internal purifications To practice this one should fill the mouth with water down to the throaty, and then drink it slowly; then move it through the stomach, forcing it downwards and expelling it through the rectum. This practice should be kept very secret. It purifies the body, and through its careful practice one gets a luminous or shining body. It is the highest Dhautī (Ghs. I. 17-19).

Vālasāra is one of the four Antardhautis or Internal Purifications. To practice it, one should contract the mouth like the beak of a crow and drink air slowly. Thus filling the stomach slowly with air, move it therein and then slowly force it out through the lower passage. It is a very secret practice and causes purification of the body. It destroys all diseases and increases the gastricfire. (Ghs. I. 15-16).

Vikalpa is Imagination and is followed in sequence by verbal expression and knowledge and is devoid of objective substratum. This does not reach up to real cognition (*Pramāṇa*); nor does it reach upto unreal cognition (*Viparyaya*). Even in the absence of an objective substratum, its action is found to be dependent upon the power of verbal expression and knowledge. (Pys. I. 9).

Vighna is one of the Mudrās used in the worship of Gaṇeśa. Bind fists and put the thumbs between the fore and middle fingers in such a manner that the thumbs are peeping out. Now the middle fingers should be made to point downwards. This is Vighna Mudrā. (Mu. 82-83).

Vicāra or Meditation is a subtle attempt to grasp a thing. (Pys. I. 17).

Vicāraṇā is the second of the seven prefaces for obtaining True Knowledge. It consists of the inner desire to sit at the feet of the Guru (s.v.) and learn from him and meditate over the precepts of Vedānta. (Ve. 190-192; Varā. IV. 2. 1-17). See SAPTA-JÑĀNA-BHŪMIKĀ.

Vicchinna is alternation of the Kleśas. They are alternated inasmuch as they disappear and appear over and over again in the same condition. Anger is not observed to be in operation at the time of attachment. Nor does it happen that attachment, while manifesting with reference to one object, has ceased to exist altoget her with reference to another object. Because Caitra is attached to one woman it does not follow that he is averse to others. The fact is that in the one his attachment has manifested itself, while in others it can be active in the future. It is this that becomes either dormant (*Prasupta*), tenuous (*tanu*) or alternated (*Vicchinna*). (Pys. II. 4).

Vijñāmaya-kośa is the Sheath of Knowledge. Its function is determination (*niścaya-karaṇa*). (Taitt. Up. II. 7)

1. Vitarka or thoughts of sin are causing of injury to others and the rest (Hiṁsā). They are done, caused to be done, and permitted to be done; they proceed by desire, anger and ignorance; they are slight, middling and intense; and their result is an infinity of pains and un-wisdom. If one knows this he can cultivate the habit of thinking to the contrary. Contrary thinking consists in the notion that these immoral tendencies cause an infinity of pain and untrue cognition. This means that pain and un-wisdom (*ajñāna*) are the unending fruits of these immoralities, and that in this idea lies the power which causes the habit of the contrary trend of thought. This habituation to the contrary tendencies becomes the cause of removing sins. When these become characterised by non-productivity, then power caused by them becomes to the Yogī the indication of his success. (Pys. II. 34).

2. Vitarka or philosophical curiosity is a superficial attempt of the mind to grasp any object (Pys. I. 17).

Vidrāvaṇī-mudrā—See **Saṁkṣobhakarṇī-mudrā.**

Vindu is one of the Mudrās (s.v.) in which the fore finger and the thumb are joined at the tips. (Mu. 104).

Vindu-dhyāna is concentration over the *Vindu* (Point; Dot; Seed; Source; the basis from which emanated the first Principle; Mantra-tattva). Both, Śakti-cālinī and Yoni Mudrās, are extermely helpful in Vindu Dhyāna. The Consciousness of the Great Power Kuṇḍalinī begins to arise through rigorous Sādhanā but in the beginning due to the unsteadiness of mind is yet unstable. However, with the gradual union of this Great Power with the Supreme Spirit the fickleness of temperament is overcome. This Great Power though is formless and beyond sense-cognition, yet through Sādhanā it appears in the form of a Brilliant Vindu, Concentration over this Vindu is called

Vindu Dhyāna. The Śāstras say that concentration over Divine Flame (*jyotirdhyāna*) is hundred times more fruitfull than concentration over Gross objects; but this Vindu Dhyāna is yet hundred times more fruitful than the Jyotirdhyāna.

Through perfection of Pratyāhāra one begins to hear Nāda. By further Sādhanā hearing Nāda becomes more and more perfect and helps in the perfection of Dhāraṇā and then Dhyāna. At this stage the Sādhaka sees his own self in the Vindu which is the highest stage of Vindu Dhyāna. (Lys. pp. 55. ff.).

1. Viparītakaraṇī-mudrā—The Sun (the Solar Nādī or plexus) dwells at the root of the navel, and the Moon at the root of the palate. The process by which the Sun is brought upwards and the Moon carried downwards is called Viparīltakaraṇī. It is a secret Mudrā in all the Tantras, Place the head on the ground with hands spread, raise the legs up, and thus remain steady. By constant practice of this Mudrā decay and death are destroyed. He becomes an adept, and does not perish even at Pralaya. (Ghs. III. 33-36). After six month of practice wrinkles and grey hairs are not seen. (Hyp. III. 78-81; Yotā. 122-125).

2. Viparītakaraṇī-Mudrā—Putting the head on the ground let one stretch out his legs upwards, moving them round and round. This is Viparītakaraṇī kept secret in all Tantras. He who practices it daily for three hours, conquers death and is not destroyed even in the Pralaya. (Śs. IV. 45-47).

Viparyaya is unreal cognition. It is the knowing of the unreal, possessed of a form not its own. (Pys. I. 8). The Kleśas are the five forms of unreal cognitions. When quick with life, they render the rule of the 'qualities' firm, establish change, send out the stream of cause and effect, bring about the fructification of action by coming to depend upon one another for mutual support. (Pys. II. 3).

Vimalīkaraṇa is the sixth of the ten Saṁskāras of a Mantra. See MANTRA-SAṀSKĀRA.

VIRĀJA-GRAHAṆĀBHIṢEKA-Sce ABHIṢEKA.

Viveka-khyāti or Discriminative knowledge is the recognition of the distinct natures of the Puruṣa and the Essence of Matter (*Sattva*). This, however, remains shaky as long as false knowledge has not been removed. When false knowledge has its seed burnt up and thus becomes incapable of fruition then the dirt of disturbing energy (*Rajas*) being removed, mental essence is in the state of the highest purity and possesses the consciousness of the highest power; and in that state flows on the stream of the notion of discrimination, free from impurity. In him whom, discrimination has come up into consciousness, consideration of attainment is sevenfold : (i) The pain to be removed is known, (ii) The causes, of pain to be removed have been done away with, (iii) Removal has become a fact of direct cognition by means of inhibitive trance, (iv) The means of knowledge in the shape of discriminative knowledge has been understood. This is the fourfold freedom of conscious discrimination from external phenomena. The freedom from the mind itself is threefold : (i) The will-to-be has done its duty, (ii) The Qualities tending to become latent into their cause, disappear along with it, finding no support as they do, like stones rolled down from the edge of a hill-top. (iii) Once passed into latency, their being no object for it, they do not come back. In this state the Puruṣa, having passed beyond the limit of the relation with the qualities, remains only the light of his own pure nature and is free. The Puruṣa who has seen successively these seven stages of discrimination is called Kuśala. He remains free and wise even when the mind is resolved into its cause, because he has passed beyond the sphere of the qualities.

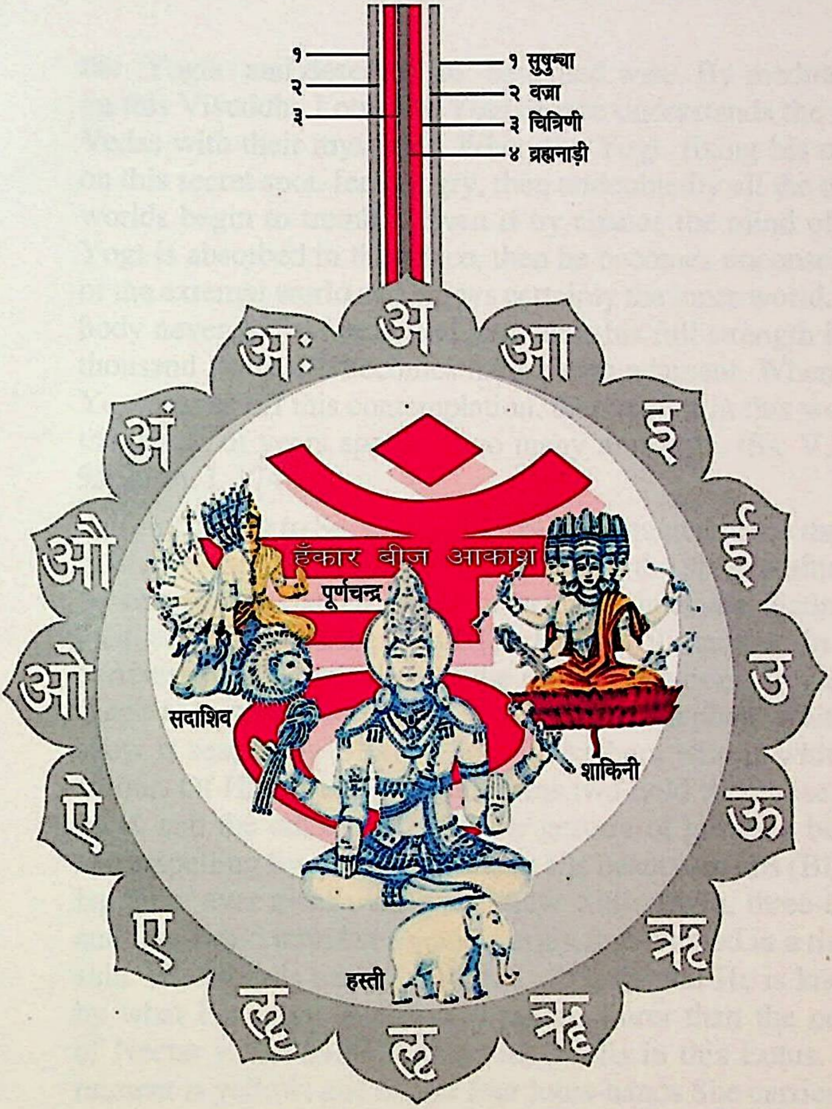
Thus discriminative knowledge becomes the means of removal (*Hānam*). when achieved. But there can be no achievement without the adoption of the means thereof. These means are the sustained practices of the accessories of Yoga (*Yogāṅga*). By their sustained practice is destroyed the fivefold unreal cognition (*Viparyaya*) which is of the nature of impurity. When that is destroyed, real knowledge is manifested. As the means of achievement are being practiced more and more, so is the impurity being attenuated more and more and the light of wisdom follows in the wake of this destruction. This increase reaches its culmination in discriminative knowledge. This means that its highest culmination is in the knowledge of the nature of the consciousness and the. Qualities. (Pys. II. 26-28).

Vivekaja-jñāna—Knowledge born of discrimination comes by Saṁyama over the moments and their succession. And it is the intuitional, has everything for its sphere of operation, has all condition for its sphere of operation, and has no succession. This is the entire discriminative knowledge. In case of him who has obtained discriminative knowledge as well as in the case of him who has not obtained discriminative knowledge, it is absolute independence (*Kaivalya*) when the purity of the objective Essence and the Puruṣa become equal. (Pys. III. 51-54).

Viśuddha-Cakra is the fifth of the Cakras. It is situated in the throat; its colour is like brilliant gold, is adorned with sixteen petals each of which designated by sixteen vowels : अ (a), आ (ā), इ (i) ई (ī) उ (u) ऊ (ū) ऋ (Ṛ) ॠ (Ṝ) ऌ (Ḷ) ॡ (Ḹ) ए (e) ऐ (ai) ओ (o) औ (au) अं (ṁ) अः. (ḥ). Its presiding adept is called Chagalāṇḍa and its presiding Goddess is called Sākinī. He who always contemplates it is truly the lord of

Plate V

VIŚUDDA CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
अ
आ
इ
ई
उ
ऊ
ऋ
ॠ
ऌ
ॡ
ए
ऐ
ओ
औ
अं
अः
हँकार बीज आकाश
पूर्णचन्द्र
सदाशिव
शाकिनी
हस्ती

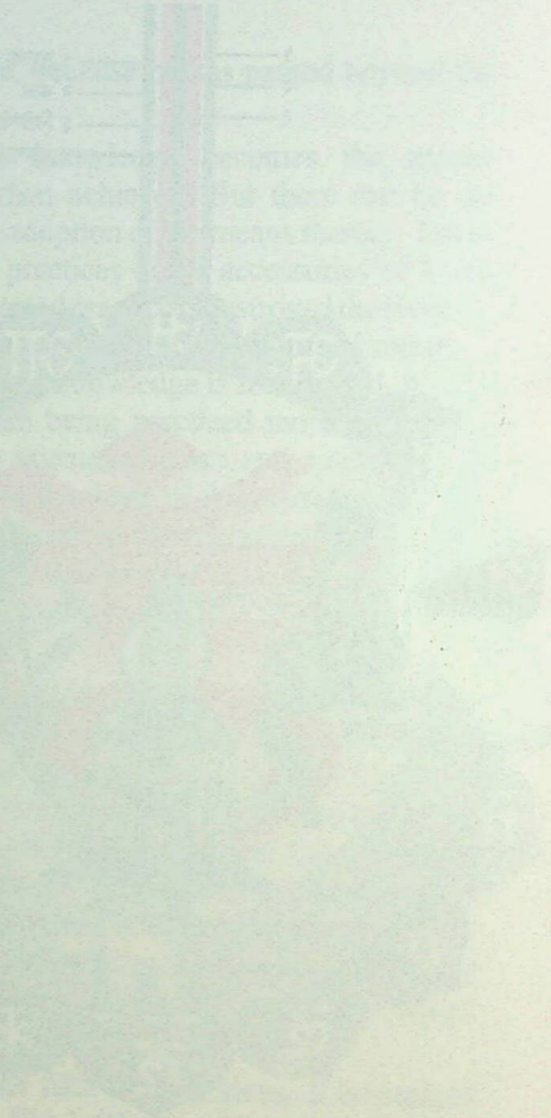
SUMMARY OF DETAILS

Location : Throat
No. of Petals : Sixteen
Colour of Petals : Dark-smoke
Letters : A to Aḥ
Element : Ākāśa (Ether)
Bīja (seed) : Haṁ
Bīja-bearer : Elephant
God : Five-faced Sadāśiva

Goddess : Śākinī
Loka : Janaḥ
Quality : Sound
Sense Organ : Ear
Motor Organ : Tongue
Yantra : Round
Result of Concentration : Speech, Knowledge

Plate V

VIŚUDDA CAKRA



SUMMARY OF SYMBOLS

[illegible]	[illegible]
[illegible]	[illegible]
Quality : Sound	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible] : Elephant
Result of Concentration : [illegible] Knowledge	God : Five-faced Sadāśiva

the Yogīs and deserves to be called wise. By meditation on this Viśuddha Lotus the Yogī atonce understands the four Vedas with their mysteries. When the Yogī, fixing his mind on this secret spot, feels angry, then undoubtedly all the three worlds begin to tremble. Even if by chance the mind of the Yogī is absorbed in this place, then he becomes unconscious of the external world and enjoys certainly the inner world. His body never grows weak, and he retains his full strength for a thousand years, He becomes harder than adament. When the Yogī leaves off this contemplation, then to him in this world, thousands of years appear as so many moments. (Śs. V. 90-95; Yośi. I. 174).

According to Ṣn. also, this Lotus is situated in the throat. It is pure and of a smoky purple hue. All the sixteen shining vowels on its sixteen petals of crimson hue, are distinctly visible to him whose mind (*buddhi*) is illumined. In the pericarp of this Lotus there is the Ethereal Region, circular in shape and white like the full Moon. On an elephant white as snow is seated the Bīja हं (Haṁ) of Ambara who is white in colour. Of His (the Bīja's) four arms two hold the noose and goad, and the other two make the gesture of granting boons and dispelling fear. These all add to His beauty. In His (Bīja's) lap there ever dwells the great snow-white Deva, three-eyed and five-faced with ten beautiful arms, and clothed in a tiger's skin. His body is united with that of Girijā and He is known by what His name Sadāśiva signifies. Purer than the ocean of Nectar is the Śakti Śākini who dwells in this Lotus. Her raiment is yellow; and in Her four lotus-hands She carries the bow, the arrow, the noose and the goad. The whole region of the Moon without the mark of the hare is in the pericarp of this Lotus. This region is the gateway of great liberation for Him who desires the wealth of Yoga and whose senses are pure and controlled. He who has attained complete knowledge of the Ātmā. becomes by constantly concentrating his mind on this Lotus a great Sage, eloquent and wise, and enjoys uninterrupted peace of mind. He sees the three periods (past, present and future) and becomes the benefactor of all), free from disease and sorrow and long-lived, and, like Haṁsa, the destroyer of endless dangers. The Yogī, his mind constantly fixed on this Lotus, his breath controlled by Kumbhaka, in his wrath is able to move all the three worlds. Neither Brahmā nor Viṣṇu, neither Hari-Hara nor Sūrya nor Gaṇapati (Gaṇeśa) is able to control his power. (Ṣn. Verses 28-31 and 31-A; Plate V).

Viśeṣa or the particular cannot be the object of verbal communication or of inference. And of this subtle, hidden and remote thing there is no knowledge by ordinary perception. However, we cannot say that this particular has no validity and does not exist. On the other hand, this particular as object, whether it -belongs to a subtle element or to the Self, is apperceptible by the concentrated insight (*Prajñā*) only. (Pys. I. 49).

Viśeṣa-Guṇa-Parva-See **Guṇa-Parvaṇi.**

Vismaya is one of the Mudrās (s.v.). Binding a tight fist by the right hand its fore finger should be placed on the nose slightly pressing it. This is Vismaya Mudrā depicting the feeling of surprise. (Mu. 103).

Vihaṅgama-Mārga is the path suggested by sage Śuka for obtaining Emancipation through contemplation with Mahāvākya over the Heart Lotus (Anāhata-cakra). It is said that through this path one can achieve emancipation in a very short time. (Varā. IV. 34-42).

Viṇā is one of the Mudrās. Both the hands be positioned as if holding the. Vīṇā and for a while imitate playing on the Vīṇā. This is the Vīṇā Mudrā loved by Sarasvatī. (Mu. 93).

1. Vīrāsana is the Heroic posture. One leg (the right foot) is to be placed on the other (left) thigh, and the other foot to be turned backwards. (Ghs. II. 17: Hyp. I. 23; Dr. III. 6; See Fig. 25).

2. Vīrāsana is the heroic posture. Stand on the ground with left leg bent upto knees and stretched backward. The right knee also bent and stretched backwards on the left of the left leg. The fist of the right hand should be clenched and stretched forward while the left fist clenched and placed in fron of the chest. The trunk should be held straight. (Śaṇḍi. I. 3, 4; See Fig. 25).

Vīra-Bhāva—See **Bhāva.**

Vṛkṣāsana is the Tree posture. Stand straight on one leg (the left), bending the right leg, and placing the right foot on the left thigh. (Ghs. II. 36; See Figv 26).

Vṛttis (Citta-) or modifications of the mind are fivefold, both painful (*Kliṣṭa*) and not painful (*Akliṣṭa*). The painful are those that, cause the afflictions and become the field for the growth of the vehicle of actions (*Karmāśaya*). The not painful are those that have discrimination for their object and which oppose the functioning of the 'qualities'. They remain not painful even though fallen into the stream of the painful. They are not-painful even in the intervals of the ´painful. The painful also remain in the intervals of the not-painful. Potencies (faculties) of the same class are generated by the modifications themselves; and the modification are caused by the potencies. Thus the wheel of mental modifications and potencies turns round and round. Such is the mind which, when its objects have been attained, rests unmoving like the Self, or disappears. (Pys. I. 5). These painful and not-painful modifications are, as has been said, of five descriptions, (i) *Pramāṇa* (real cognitions); (ii) *Viparyaya* (unreal cognition); (iii) *Vikalpa* (imagination); (iv) *Nidrā* , (deep sleep); and (v) *Smṛti* (memory). (Pys I. 6). These Vṛttis are restrained by practice (*Abhyāsa*) and desirelessness (*Vairāgya*). (Pys.I. 12).

Vṛṣāsana is the Bull posture. Place the anus on the right heel; on the left of it place the left leg crossing it opposite way, and touch the ground. (Ghs II. 38; See Fig. 27).

Veṇu is one of the Mudrās (s.v.) used in the worship of Viṣṇu particularly in the form of Krishna. Thumb of the left hand should touch the lips and its little fingers should touch the thumb of the right hand; the little fingers of the right hand should remain in extended position. Now the other three fingers of the right hand (fore, middle and ring fingers) should be bent a little and slowly moved forward and backward. This is Veṇu Mudrā which, besides being very secret, is very much loved by Śrī Krishna. (Mu. 44-45).

Vecāra—See **Ācāra.**

Valkharī—See **Śada, Vāk.**

Vaidhī-Bhakti—See **Bhakti.**

Vairāgya, desirelessness or unattachment is the consciousness of supremacy in him who is free from thirst for perceptible and scriptured enjoyments. A mind free from attachment to perceptible enjoyments, such as, women, foods, drinks, and power, and having no thirst for scriptural enjoyables, such as, heaven, and attainment of the states of Videha and Prakṛtilaya, has, when it comes into contact with such divine and worldly objects, a consciousness of its supremacy due to an understanding of the defects of the objects brought about by virtue of intellectual illumination. This consciousness of power is the same as the consciousness of indifference to their enjoyment and is devoid of all desirable and undersirable objects as such. This mental state is Vairāgya, which however is higher when there is indifference to 'qualities' due to the knowledge of the Puruṣa. He who sees the defects of the perceptible and scriptural objects of enjoyments, is indifferent to them. But he whose will-to know is saturated with the notion of the distinctive nature of the Puruṣa brought about by the purity of the effort to know him, becomes indifferent to the 'qualities' both in their manifested and unmanifested states. There are, thus, two forms of desireless-ness. Of these the latter is but light of spiritual knowledge. When this light shines, discrimination arises. Then the Yogī thinks thus : Whatever was to be obtained has been obtained. The afflictions that were to be destroyed have been destroyed. The fast-jointed chain of life which, when it is not broken, there is or occurs birth after death and death after birth, has been broken. Desirelessness is but the highest perfection of spiritual knowledge, and absolute independence (*Kaivalya*) is nothing else. (Pys. I. 15-16).

Vaiśvanara-Agni—In the abdomen there burns the fire (*Agni*) known as Vaiśvānara. Being inside the body, it digests the various foods of creatures. This Vaiśvānara fire increases life, gives strength and nourishment, makes the body full of energy, destroys all diseases, and gives health. The wise Yogī, having kindled this Vaiśvānaric fire according to proper rites, should sacrifice food into it everyday, in conformity with the teachings of his spiritual teacher. (Ss. II. 32-34).

Vaiṣṇavācāra—See **Ācāra.**

Vyākhyāna is one of the Mudrās (s.v.). Join the tips of the fore finger and thumb of the right hand; rest of the fingers touching each other be raised upwards. This is the Vyākhyāna Mudrā loved very much by Śri Rāma and Sarasvatī. (Mu. 95).

Vyādhi or disease is the disturbance of the equilibrium of the chyle and the organs of the body. It is one of the nine distractions of mind. (Pys. I. 30).

Vyutkrama is second of the three kinds of Kapāla-bhātīs. To practice it, one should draw water through the two nostrils and expel it through the mouth slowly. This practice destroys disorders of phlegm. (Ghs. I. 58).

Vyutthāna-Saṁskāra—See Nirodha.

Vyoma-Cakra—See 3. **Khecarī, and Sahasrāra Cakra**

Vyomajayī-kriyā—Sound is the sense-quality of Ākāśa, The sound-creation (*Śabda-sṛṣṭi*) is both supernatural and infinite. From Śabdātma-brahman Auṁkāra originate the seven Svaras. Then, through the permutation and combinations of these seven Svaras infinite Sound-forms develop. Now, withdrawing the senses from the, enjoyment of the essences of Sound, when one follows the Divine Sound and dissolves his mind into that sound it is called Vyomajayī-kriyā or the act of the conquest of Ākāśa. (Lys. p. 58).

Vyoma-Pañcaka means the five kinds of Ākāśas (skies). These are (i) Ākāśa; (ii) Parākāśa; (iii) Mahākāśa; (iv) Sūryākāśa, and (v) Paramākāśa.

That which is outwardly and inwardly all darkness is the Ākāśa.

That which is outwardly and inwardly like the fire at the dissolution of the world is the Parākāśa.

That which grows outwardly and inwardly in a uniform manner is Mahākāśa.

That which is both outwardly and inwardly like the Sun is the "Sūryākāśa.

And that whose brightness is beyond description, which is all-pervading, unsurpassed and full of bliss is Paramākāśa.

Unless a yogi knows these five Ākāśas he may be a Yogi just by name. (Maṇḍ. IV. 1-5).

VRATA is one of the Niyamas. Acts of devotion performed under instructions of a Guru are called Vratas. (Lys. p. 8),

Vrata is a part of Nairnittika or Voluntary Karma. It is that which is the cause of virtue (*puṇya*), and is done to achieve its fruit. Vratas are of various kinds. Some of the chief are Janmāṣṭamī or Kṛṣṇa's brithday; Śivarātri in honour of Śiva; and the Ṣaṭpañcamī, Dūrvāṣṭamī, Tālanavamī, Anantacaturdaśī which are performed at specific times in honour of Lakṣmi-Nārāyaṇa and Ananta. Others may be performed at any time, such as the Sāvitrī-vrata by women only, and the Kārtikeya-pūjā by men only. One of the great Vratas is the celebrated Durgā-pūjā, a Mahāvrata in honour of the Devī Durgā, which will continue as long as the Sun and Moon endure, and which, if once commenced, must always be continued. There are numerous other Vratas which have developed to a great extent in this country, and a large number of them are enjoined in the Purārṇas. While each Vrata has its peculiarity, certain features are common to all the Vratas. There is both in perparation and performance Saṁyama, such as sexual continence, eating of particular food such as Haviṣyānna, fasting and bathing. No flesh or fish is taken. The mind is concentrated to its purposes, and the vow or resolution (*Niyama*) is taken, Before the Vrata the Sun, planets, and Kula-devatā are worshipped, and by appropriate Mantras the Devatās and Beings are invoked to the side of the worshipper. (Ms. Chaps. II. and XII; Bg. IX. 25).

Śa

Śakadvīpa is the name of a land division of the Earth. (Pys. III. 25).

Śakti—See **Śiva.**

1. Śakticālanī-Mudrā—The great Goddess Kuṇḍalinī, the energy of Self, Ātmā-śakti (spiritual force) sleeps in the Mūlādhāra (Rectum). She has the form of a serpent, having three coils and a half. So long as she is asleep in the body, the Jīva is a mere animal, and true knowledge does not arise, though he may practice ten million Yogas. As by a key a door is opened, so by awakening of the Kuṇḍalibī by Haṭha Yoga the door of Brahman is unlocked. Encircling the loins with a piece of cloth seated in a secret room, or not naked in an outer room, one can practice the Śakticālanī. One cubit long and four fingers (three inches) wide should be the encircling cloth, soft, white and of fine texture. Join this cloth with the Kaṭi-sūtra (a string worn round the loins). Rub the body with ashes, sit in Siddhāsana-posture, drawing the Prāṇa-Vāyu with the nostrils, forcibly join it with the Apāna. Contract the rectum slowly by the Aśvinī-mudrā so long the Vāyu does not enter the Suṣumnā and manifests its presence. By restraining the breath by Kumbhaka in this way, the Serpent Kuṇḍalinī, feeling suffocated awakes and rises upwards to the Brahmarandhra. Without the Śakticālanī the Yoni-mudrā is not complete or perfected. Therefore the Śakti Cālanī should be practiced first, and then the Yoni-mudrā should be learnt.

This Mudrā should be kept carefully concealed. It destroys decay and death. One who daily practices it acquires adeptship, attains Vigraha-siddhi and all his diseases are cured. (Ghs. III. 49-60; See also Gp. I. 47 et. seq.).

2. Śakticālanī-mudrā—Let the wise Yogī forcibly and firmly draw up the Goddess Kuṇḍalinī sleeping in the Ādhāra Lotus, by means of the Apāna Vāyu. This Śakticālanī Mudrā is the giver of all powers. He who practises this Śakti-cālana daily, gets increase of life and destruction of diseases; he obtains Vigraha-siddhi. (Śs. IV. 53-58; See also Gp. I. 47 et. seq.).

3. Śakticālanī-mudrā, is one of the most important Mudrās. Kutilāṅgī (crooked bodied), Kuṇḍalinī, Bhujaṇgī (she-serpent) Śakti, Īśvarī, Kuṇḍalī, Arundhatī—all these words are synonymous. As a door is opened with a key so the Yogī opens the door of Mukti by opening Kuṇḍalinī by means of Haṭha Yoga. The Parameśvarī (Kuṇḍalinī) sleeps, covering with her mouth the hole of the passage by which one can go to the seat of Brahman which is free from pains. Kuṇḍalī Śakti sleeps on the bulb, for the purpose of giving Mokṣa to Yogīs and bondage to the ignorant. He who knows it, knows Yoga. Kuṇḍali is of a coiled shape, and has been described to be like a serpent. He who has moved that Śakti is no doubt Mukta (released from bondage). Youngster Tapaśvinī (she-ascetic), lying between the Gaṅgā and Yamunā (Iḍā and Piṅgalā) should be caught hold of by force, to get the highest position. Iḍā is called Goddess Gaṇgā, Piṅgalā the Goddess Yamunā. In the middle of the Iḍā and Piṅgalā is the young widow Kuṇḍalī. This sleeping She-serpent should be awakened by catching hold of her tail. By force of Haṭha Yoga the Śakti leaves her sleep and starts upwards. This She-serpent is situated in Mūlādhāra. She should be caught and moved daily, ymorning and evening, for half a *Prahara* (1½ hours) by filling with air through Piṅgalā by the Paridhāna method. The bulb is above the anus a *Vitasti* (twelve fingers) long and measures four *Aṅgulas* (3 inches) in extent, and is soft, white and appears as if a folded cloth. Keeping the feet in Vajrāsana (Padmāsana, s.v.) hold them firmly with the hands. The position of the bulb then will be near the ankle-joint, where it should be pressed. The Yogī, sitting with Vajrāsana and having moved Kuṇḍali should perform Bhastrikā (s.v.) to awaken the Kuṇḍalī soon. Bhānu (Sun, near the navel) should be contracted by contracting the navel, which will move the Kuṇḍalī. There is no fear for him who does so even if he has entered the mouth of death. By moving this for two *Muhūrtas*, it is drawn up a little by entering the Suṣumnā (spinal cord). Thus Kuṇḍalī leaves the entrance of the Suṣumnā atonce and the Prāṇa enters it of itself. Therefore, this comfortably sleeping Arundhati (Kuṇḍalī) should always be moved, for by so doing the Yogī gets rid of diseases. The Yogī who has been able to move the Kuṇḍalī Śakti, deserves success. It is useless to say more. Suffice it to say that he conquers death playfully. The Yogī observing Brahmcarya (Continence) and always eating sparingly gets success within forty days by practice with Kuṇḍalinī. After moving the Kuṇḍalī, plenty of Bhastrikā should be performed. By such practice, be has no fear from the God of death. There is no other way, but the practice of the Kuṇḍalī, for washing away the impurities of the 72,000 Nāḍīs. This middle Nāḍī becomes straight by steady practice of postures, Prāṇāyāma and Mudrās of Yogīs. Those whose sleep has decreased by practice and mind has become calm by Samādhi, get beneficial accomplishments by Śāmbhavī and other Mudrās. (Hyp. III. 97-118; See also Gp. 1.47 et. seq.; Yokup. I. 7-8).

Śaktināḍī are the long intestines which are purified by the practice of Bahiṣkṛta-dhautī. (Ghs. I. 23).

Śaṅkha is one of the Mudrās (s.v) used for the worship of Viṣṇu. Catch the left thumb in the right fist. The right fist should face upwards and its thumb extended. All the left hand fingers should, compactly touching each other, be extended. Now the extended fingers of the left hand should be turned right to touch the right thumb. This is called Śaṅkha Mudrā. (Mu. 38-39).

Śabda, which comes from the root '*Śabd* or "to make', ordinarily means sound in general including that of the voice, word, speech and language. It is either lettered sound (*Varṇātmaka Ṣabda*) and has a meaning (*Artha*), that is, it either denotes a thing or connotes the attributes and relations of things; or it is unlettered sound and meaningless and is mere Dhvani (*Dhvanyātmaka Śahda*) such as, the sound of a rushing torrent, a clap of thunder and so forth. This Dhvani arises from the contact of two things striking one another. So lettered sound is manifested through the contact of the vocal organs with the outer air.

Śabda is, and exists as four Śaktis, namely Parā, Paśyantī, Madhyamā and Vaikharī. (Yośi. III. 1 ff).

Śabda, again, is either immanent in its manifestation as sound, or transcendent The first is threefold : (*a*) From an average point of view it means sound of either of those classes-as heard by ears and sounds whose capacity (*Śakti*) is that on the normal or average plane. (*b*) From the Yogic point of view it means subtle sound, that is, subtle sound as apprehended by ears and minds which are supernormal and therefore whose Śaktis rise above the average plane. But these capacities can be greater or lesser and therefore admit of grades—one person's capacity being greater than that of another, just as is the case with individuals in the ordinary plane, some of whom can hear better than others, (*c*) From the standpoint of the "Absolute Ear", that is, a capacity to apprehend sound unconditionally such as exists in the case of perfect Yogī it means pure sound or Śabda-tanmātrā. This is apprehended by the perfect Yogī in its purity. All these are effects (*Kārya*) Transcendent Śabda means creative movement of Causal Stress itself, that is, it is not the effect or manifestation (i.e. sound) to either the relative ear (*a or b*) or the Absolute ear (*e*) but the cause (*Kāraṇa*) or Manifesting Fact itself. This in the Śāstras is Śabda-brahman, that is, the source of all Śabda or Name (*Nāma*) and of all Form (*Rūpa*), the universe being Name and Form (*Nāma-rūpātmaka*). Thus we rise step by step starting from average experience to supreme experience; from projections and manifestations to the Thing Itself which is Causal Stress or Śabda-brahman.

Śabda-brahman :—Śiva has two aspects, namely Niṣkala (without parts) or Nirguṇa (without attributes), and Sakala (with parts) or Saguṇa (with attributes). The first is unmanifested transcendent Supreme and the second the manifested and immanent creative Lord (Īśvara) or Ruling Mother (Īśvarī). The first is Niṣpanda, without movement, for it is the eternal changelees Brahman. It is Aśabda which here means the same thing, for being unmanifest there is neither

Śabda as effect nor Śabda as cause. The latter means that there is then no Causal Stress. The other aspect is called Śabda-brahman which appears at creation from out of Brahman which is the equilibrated condition of Śakti. From Śabda-brahman particular Śabdas as Mantras or otherwise appear. Śabda-brahman is in Itself Avyakta (unmanifest) Śabda which is the cause of manifested (Vyakta) Śabda. Artha and Pratyaya and which uprises from the form of Bindu on the differentiation of the Supreme Bindu due to the prevalence of Kriyā-śakti in Prakṛti (*Kriyāśakti pradhānāyāḥ Śabda śabdārtha kāraṇam; Prakṛter-bindurūpiṇyāḥ Śabdabrahmā-bhavat param.* Śt. I. 12). In other words, the unmanifest potentiality of power which subsequently appears as Śabda and therefore as Artha and Pratyaya becomes manifest through its activity, manifesting in Prakṛti in the form of Bindu which is undifferentiated Śiva Śakti. With such activity Bindu becomes threefold as Śabda, Artha, and Pratyaya. Avyakta-Rava is the Principle of sound not specialised in the form of letters but which is through creative activity the cause of manifested Śabda and Artha which are Its forms (*Anādini-bhanam Brahma Śabdattvaṁ yadakṣaram; Vivarttate-arthabhāvena prakriyā jagato yataḥ.* Vākya. Kārikā I.).

This Śabda-brahman reproduces itself gradually and partially as countless finite centres of varied finite experiences of Nāma and Rūpa. Hence forms together with sounds, sights and so forth vary as do the Śabdas. The sound which represent the primordial functioning of the Brahmaśakti is the Mahābīja "AUM" or Praṇava (*Omityekarang brahma tasya vācakaḥ praṇavaḥ*). For the nature of this great Bīja, which is the source of all other creation, See OM, AUM, PRAṆAVA (Ref. Śt. I. 12, with Rāghava Bhatt's Commentary; Pt. pp. 10-13; Vākya. Brahmakhaṇḍa; Vaiyākaraṇa-bhūṣaṇa-sāra, Kārikā 72; Laghumañjūṣā, p. 389; Ambi. 16-18).

Śalabhāsana is the Locust posture. Lie on the ground face downwards, the two hands being placed on the chest, touching the ground with the palms, raise the legs in the air one cubit high. (Ghs. II. 39; See Fig. 28).

Śavāsana—Lying down on the ground like a corpse is called Śavāsana. It removes fatigue and gives rest to the mind. (Hyp. I. 34; See Fig. 22).

Śākinī is the presiding goddess of Viśuddha Cakra (Śs.. V. 90). Her raiment is yellow, and in Her four lotus-hands. She carries the bow, the arrow, noose, and the goad. (Ṣn. Verse 30).

1. Śāmbhavī-Mudrā—Fixing the gaze between the two eye-brows behold the Self-existent. This is Śāmbhavī,. secret in all the Tantras, and hence it should be guarded as if it were a lady of a respectable family. He who knows this Mudrā is like the Ādinātha; he is Nārāyaṇ, he is Brahmā the Creator. (Ghs. III. 64-67; Ad. 12).

2. Śāmbhavī-Mudrā—Aiming at Brahman inwardly, while keeping the sight directed to the external objects without blinking the eyes, is called the Śāmbhavī-Mudrā, hidden in the Vedas and the Śāstras. When the Yogī remains inwardly attentive to Brahman keeping the mind and the Prāṇa absorbed, and the sight steady as if seeing everything while in reality seeing nothing outside, below or above, verily then it is called Śāmbhavī-Mudrā which is learnt by the favour of a Guru. In this condition takes place the manifestation of that great Śambhū (*Śiva*) Tattva which is neither Śūnya nor Āśūnya. The two states, the Śāmbhavī and the Khecarī, are different because their seats-being. The heart and the space between the eyebrows respectively—but both cause happiness, for the mind becomes absorbed in the Citsukha-rūpa-ātmā which is void. (Hyp. IV. 34-37; Maṇḍ. III.. 1, 1ff.).

Śāmbhavī-Siddhi—Gaze steadily without winking at any small object, until tears begin to flow. This is called Trāṭaka by the wise. By practising this Yoga, Śāmbhavī Siddhis are obtained; certainly all diseases of the eye are destroyed and clairvoyance is induced. (Ghs. I. 53-54).

Śālmali-Svīpa is a Land-division of the Earth. (Pys. III. 25).

Śikhā is one of the Mudrās (s.v.). Making a fist and then pointing the thumb downwards is called Śikhā Mudrā used in Aṅga-nyāsa. (See NYĀSA). (Mu. 34b).

Śiro-Mudrā—See **Hṛdaya Mudrā**

Śiva-Śakti—From Sakala-Parameśvara vested with the wealth of Sat, Cit, Ānanda issued Śakti; from Śakti Nāda; and from Nāda issued Bindu (*Saccidananda vibhavāt sakalāt parmeśvarāt; Āsic-chaktis tato ṅādo nādad bindu-samudbhavaḥ*). Parmeśvara here is Śiva-Tattva. He is Sakala, because He is with the creative Kalā or Śakti. Śakti, when Vyaṣṭirūpā, that is individualised, is called Kalā. Śiva is always with Śakti. But in the supreme state, Śakti is unmanifested and exists in Her own (*Svarūpa*) form as Being-Consciousness-Bliss (*Saccidānandamayī, Cidrūpinī*), undistinguishable from Śiva. Sakala-Śiva is thus Saguṇa-Brahman. He is said to be vested with the wealth of Sat, Cit, Ānanda or Being, Consciousness and Bliss to show that His association with Avidyā does not deprive Him of, or affect His own true nature (Svarūpa). Śiva has two aspects. In one of these He is the Supreme Changeless One who is Saccidānanda and Saccidānandamaya. This is Parā-samvit. In the other He changes as the Universe; change being the experience of the Jīva so created. The cause of such change is Śiva-Tattva inseparably associated with Śakti-Tattva.

Śakti involves Nāda, and Nāda Bindu. These are aspects of Śakti preparing to creat the Universe. Now a polarisation of the two, Śiva and Śakti-Tattvas, takes place in Parāśaktimaya. The Devi Śakti now becomes Unmukhī. Her face turns towards Śiva. There is an unfolding which bursts the encircling shell of Māyā and creation takes place by division of Śiva and Śakti. The Śāradā Tilaka says : "The Devatā-parāśaktimaya is again Itself divided, such divisions being known as Bindu, Bīja, and Nāda. Bindu is of the nature of Nāda of Śiva, and Bīja of Śakti, and Nāda has been said to be the relation of these two by those who are versed in all the Āgamas." (Op. Cit. I. 8-9). In Nāda are the Guṇas (Sattva, Rajas, and Tamas), which form the substance of Prakṛti, which with Śiva it is. When Tamo-guṇa predominates Nāda is merely an indistinct or unmanifested (*Dhvanyātmako'vyakta-nādaḥ*) sound in the nature of Dhvani. In this state, in which it is a phase of Avyakta-Nāda, it is called Nibodhikā or Bodhinī. It is Nāda when Rājo-guṇa is in the ascendant, when there is a sound in which there is something like a connected or combined disposition of the letters. When the Sattva-guṇa preponderates Nāda assumes the form of Bindu. The action of Rajas on Tamas is to veil. Its own independent action effects an arrangement which is only perfected by the emergence of the essentiality manifesting Sāttvika-guṇa set into play by it. Nāda, Bindu, and Nibodhikā and the Śakti of which they are the specific manifestations, are said to be in the form of Sun, Moon, and Fire respectively. Jñāna (spiritual wisdom) is spoken of as fire as it burns up all actions and the Tamoguṇa is associated with it. For when the effect of cause and effect of action are really known, then action ceases. Icchā is the Moon. The Moon cantains the sixteen digits, the Amākalā with its nectar, which neither increases nor decays, and Icchā or Will is the eternal precursor of creation. Kriyā is like Sun for as the Sun by its light makes all things visible, so unless there is action and striving there cannot be realization or manifestation.

We revert again to the Sakti-tattva, that is with that form of Śakti which is specifically so called, since Nāda, Bindu and the rest are all but names for different aspects of Śakti As has been said earlier, Śakti remains in an unmanifiested state in the Śiva-Tattva. Here it may be asked how Śakti can be said to issue from that which was already with Śakti. Rāghava Bhatt (Commentator of Śāradā Tilaka) explains that here there is *Sadutpattivāda*—or the principle of the appearance of realities He speaks of the condition of readiness (*Ucchunnāvasthā*) of Her who being without beginning or end existed in a subtle state identified with Caitanya in Dissolution (*Yāanādirūpā Caitanyā-dhyāsena Mahāpralye sukṣma sthitā*) Adhyāsa is the attribution of the nature of one thing to another according to which something is considered to be what it is not. In other words, during Dissolution there is some potential principle in the Brahman which, as manifest, appears not to be Consciousness (Cit), but which owing the absence of operation during the dissolved (Laya) state is identified with Cit The distinction is very subtly marked by the Sanskṛta word Cit for Śiva and Cidrūpiṇī for Śakti. Cit is there in either case, for ultimately there is nothing but Consciousness But that principle which in creation manifests as seeming A-cit is itself Cidrūpiṇī. One is Consciousness and the other is a principle in the form of Consciousness In creation Consciousness, as Śakti, has power to veil Its own true nature, and when we are ourselves subject to this power we attribute unconsciousness to It. The substance in either case is this : In Dissolution, Consciousness and Bliss alone is. Then without derogation to the changelessness of Consciousness there is an apparent dichotomy into object and object, that is, Consciousness and Unconsciousness. Śakti is conceived as ready to create the Universe composed of Guṇas as its effect (*Kriyā*). In other words, pure Consciousness becomes the world-experience.

Cause and effect are really one, but appear different. The first aspects of Śakti is its causal (*Kāraṇa*) aspect. But this again may be analysed into the various stages of its capacity and preparedness to create. These stages are marked by certain names which again are mere labels denoting states of Śakti. Thus Nāda and Bindu are names for those aspects of Śakti which are more and more prone to Creation (*Ucchunnā vasthā*). Nāda and Bindu are but two states of Her Creation (Sṛṣṭyupayogyāvasthārūpau). Śakti-Tattva is the first kinetic aspect of Brahman. Śakti then becomes more kinetic until, as Bindu, Śakti is Īśvara-Tattva. This Bindu differentiates into the Triangle of Divine Desire called the Kāma-kalā upon which there is that Brahman Sound (Śabda-Brahman), which bifurcating into Śabda and, Artha, is Śakti in its aspect as effect (*Kriyā*) or the manifested Universe of Mind and Matter. This Tāntrika account gives firstly an apparent 'development' in the causal body of Śakti being in the nature of a resolution of like to like; and then a real development (*Pariṇāma*) of the effects (*Kriyā*) produced from the causal body.

Śakti-Tattva and Śiva-Tattva are inseparable (*Santata Samavāyinī*), the former being only the negative aspect of the latter. Both exist even in Dissolution, the first emanation proper being Sadākhya which corresponds with Nāda. Śiva-Tattva is defined in the Tattva-Sandoḥ, 1, as follows : "That beyond which there is none other, moved of His own will in order to create the whole world. The first movement (*Spanda-prathama*) is called the Śiva Tattva by those who know. It is the I-experience not looking towards another. It is the self-side of experience, Prakāśa or Jñīnamātra, which is such because of the negation of all objectivity or not self by Śakti-Tattva. For this Jñānamātra, She as Vimarśa-śakti provides through gradual stages the objects of its experience. Her function is negation of all objectivity so as to produce the mere subjective knowing (*Prakāśa-mātra*) which is the Śūnyāti-śūnya. She then evolves from Herself the objective world in order that it may be the content of the Śiva consciousness. She is pure will ever associated with Śiva. She is the seed of the whole

Universe of moving and unmoving things then absorbed in Herself.

She is thus called the Womb (Yoni) or Seed-state (Bījāvasthā) and by the Parāpraveśikā, "Heart of the Supreme Lord" (*Hṛdayam Parameśituh*). In the Pratyabhijñā-Hṛdaya (Sūtra 4) it is said : "The auspicious Supreme Śiva desiring to make manifest the Universe which is one with Himself first of all shines forth as the one Cit as the Very Void detached from Māyā (that is, there is no objectivity) and as undifferentiated Illumination (that is, there is Prakāśa or Jñāna). He then next appears in the form of diverse experiencer consisting of an infinite endless number of Tattvas, words and beings which are in the nature of a blooming forth of Consciousness and Bliss.

The substance of the matter may be stated thus : Whilst from the static transcendental aspect (Paraśiva, Parāśakti) Consciousness changelessly endures, there is from the kinetic creative aspect (Śiva-śakti) a polarisation in consciousness, the poles of which are Śiva and Śakti representing the Ahaṁ and Idaṁ aspects of experience. Owing to this polarisation there is in lieu of the unitary experience a division into the knower, knowing and known, Mātṛ, Māna, Meya, as it is called. Consciousness then identifies itself with the products of its own kinetic Śakti, that is, with mind as the subject of experience and with matter as its object. This polarisation is explained in the Śākta-Tantras by the illustration of the grain of gram (Caṇaka). Under the sheath of the grain of gram two seeds are found in such close union that they appear, when held together, as one. With, however, the tearing of the outer sheath the two halves of the seeds fall apart. These two seeds are said to be Śiva and Śakti and the encircling sheath is Māyā. Like all attempts to explain the inexplicable, the illustration is to some extent defective, for in the gram there are two separate seeds—but Śiva-Śakti are in un- distinguishable untiy. The commentator of the Ṣaṭcakranirūpaṇa cites the following. "In the Satyaloka is the formless and lustrous One. She is like a grain of gram devoid of hands, feet or the like. She has surrounded Herself by Māyā. She is Sun, Moon and Fire. When casting off (*Utsṛjya*) the covering she divides into two (*Dvidhā Bhittvā*) and becomes intent on (*Unmukhī*)creation, then by differentiation of Śiva and Śakti arises creative ideation." (Op. cit. ver. 49). By differentiation here, is meant the polarisation of Consciousness into subjective (*Prakāśa*) and objective (*Vimarśa*) aspects. The Self sees another. When She becomes desirous of creation She covers Herself with Her own Māyā. This is the appearance of the kinetic Sakti. This is the division of Śiva and Śakti which are yet eternally one. All action implies Duality. Duality is manifestation. Manifestation is nothing but an appearance to consciousness. As there is ultimately but one Self, the Self appears to itself; that is, consciousness is polarised. These two poles are the continuity of the -"I" (Ahaṁ) and its ever changing content which is "This" (Idaṁ).

Just as there is absolute rest and a world movement, so Śakti or Creative Consciousness is itself of twofold aspect, static and dynamic. Cosmic energy in its physical aspect is potential or kinetic, the first being that state in which the equilibrated elements of Power hold each other in check. It is not possible to have one without the other. In any sphere of activity, according to these views, there must be a static background. If one Spiritual Reality be assumed it cannot be actually divided into two. It is possible, however, that there should be a polarisation in your experience whereby what is indivisibly one and the self, appears as many and the not-self. How ? The answer is Māyā, that Power of Her whereby what is impossible to us becomes possible. Māyā is Śakti, but Śakti is not to be identified only with this form of It. In the thirtysix Tattvas, Māyā is a particular and comparatively gross form of Śakti which appears after the evolution of the Sadvidyā-Tattva. It is defined as that Śakti which is the sense of difference (*Bheda-buddhi*), that is, the power whereby the individual consciousness, distinguishing itself from others, considers itself separate from them. Śakti is understood differently in the Śākta Tantra and in Śaṁkara's Māyāvāda; a matter of primary importance from the point of view of Sādhanā. Whatever be the description given, all accounts must end in the inconceivable Śakti (*Acintya*). She the One, the Primordial Śakti (Ādyā-Śakti) appears as many; and so the Śākta Sādhaka saying, "*Aham Devī na cānyosmi*" (I am the Devī and none other), thinks to himself "*Sa'ham*" (She am I). (Refs. Śt. Chap. I; Ls. Ver. 36, 117, 121, 122, 130, 153, 174; Praty. Sūtra 4; Kn. I. 16-24; Pt. pp. 8-9; Kut. Patala I; Sūts. I. 5-3; Śāktā. Chap. III; Ṣṇ. Vers. 37, 48 and 49; Varā. V. 50-53).

Śubhecchā is the first of the seven prefaces for obtaining True Knowledge. It consists of true desire for emancipation through thinking about the eternity and noneternity of the phenomenal world and realisation of the fruits of renunciation. (Ve. 190-192; Varā. IV. 2, 1-17) See **Sapta-Jñāna-Bhūmikā.**

Śiśya means disciple. Free of greed, having organs Composed, obedient to the Guru, having full control over his senses, believer in God, and one who has complete faith in the Guru-Mantra and the Deity, is the Śiṣya qualified for initiation. The person whose qualities are contrary to these characteristics is one who gives pain to the Guru. (Mys. 8; Śt. II. 145 et. seq.; Śivapu. VI. 18/ 1ff.; Śt. II. 145).

Śītalī is fourth of the eight Kumbhakas. Draw in the air through mouth (with lips contracted and tongue thrown out), and fill the stomach slowly. Retain it there for a short time. Then exhale it through both the nostrils. This Kumbhaka is the giver of bliss. One who practices it will be free from indigestion, phlegm and bilious disorders. (Ghs. V. 73-74). It cures colic, enlarged spleen, fever, disorders of bile, hunger, thirst and counteracts poisons. (Hyp. II. 57-58; Yokup. I. 30-31; Yośi. I. 95; Śāṇḍi. I. 7, 13ff.).

Sītkrama is last of the three kinds of Kapālabhātīs. To practice it one should suck water through to mouth and expel it through the nostrils. By this practice one becomes beautiful like the God Cupid. Old age never comes to him and decrepitude never disfigures him. The body becomes healthy, elastic, and disorders of phlegm are destroyed. (Ghs. I. 59-60; Śāṇḍi. I.7, 13ff.).

Śukla-mahākāla is the presiding adept of Ājñā Cakra. (Śs. V. 96).

Suddhi means Purification. On the basis of differentiation of Kāyā (body), Mana (mind), Dik (quartres) and Sthāna (Place) Śuddhi is of four kinds. These are called in the order—Sthāna-śuddhi, Dikśuddhi, Bāhya (external or Kāyā)-śuddhi, and Antaḥ (Mana)-śuddhi. The Sthānaśuddhi increases piousness and virtuosity. From Dikśuddhi one obtains Śakti (Power). From Bāhya or Kāyāśuddhi one gets self-rejoicing and the kindness of Iṣṭa-devatā (worshipped Deity). And from Antaḥ-śuddhi one obtains the vision of his Iṣṭa-devatā, and Samādhi. A Yogī should always observe all these four kinds of Śuddhis. (Mys. 33).

Suṣkabasti or Sthala-Basti is second of the two Bastis and is performed on land. Assuming the posture called Paścimottāna, one should move the intestines slowly downwards; then contract and dilate the sphinctre-muscle of the anus with Aśvinī-mudrā. By its practice constipation never occurs. It increases gastric fire and cures flatulence. (Ghs. I. 48-49).

Saivācāra—See **Ācāra.**

Śodhana or purification is one of the seven exercises (Sapta-sādhanā) which appertain to the Yoga training of the body. Purification is acquired by the regular performance of Six Practices (Ṣaṭkarmas : Dhautī, Basti, Netī, Laukikī, Trāṭaka, and Kapālabhātī). (Ghs. I. 10-12).

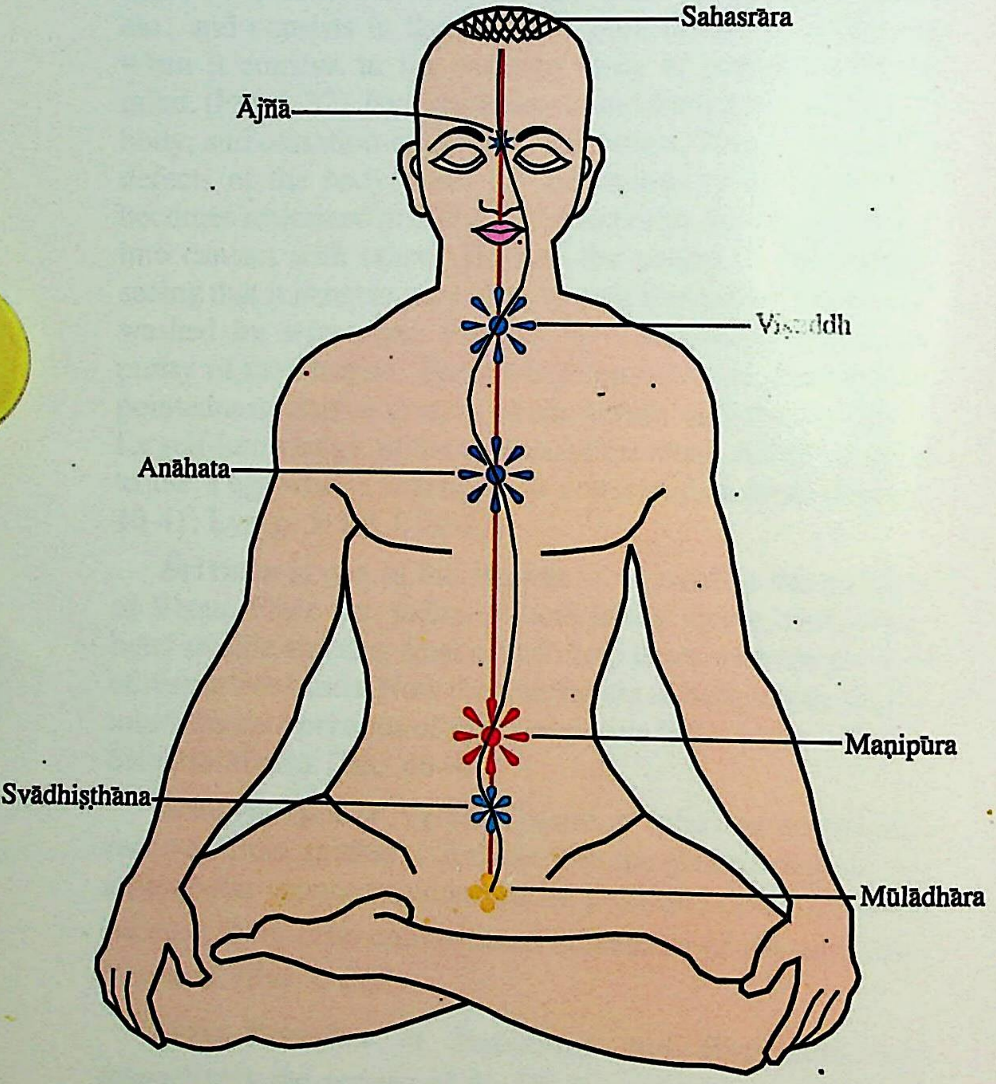
Śauca or Cleanliness is one of the Niyamas. It is of two kinds : It is External when brought about by earth and water, etc., and consists in the eating of pure things. It is Internal when it consists in the washing away of impurities of the mind. (Pys. I. 32). By Cleanliness come disinclination to one's body, and cessation-of-contact with others. Then one sees the defects of the body, loses his attachment to the body, and becomes restrained in himself. Furthermore, he cease to come into cantact with others. He sees the nature of the body—seeing that it is never pure even though it is being constantaly washed by water, etc. Further, by Cleanliness comes the purity of the essence. Thence high-mindedness, thence one-pointedness, thence control of the senses and thence fitness for self-knowledge, of the essence of the mind. All these come to the Yogī when Cleanliness is confirmed in him. (Pys. II. 40-41; Lys. p. 5; Dr. I. 20-22).

Śrīvatsa is one of the Mudrās (s.v.) used in the worship of Viṣṇu. Place the. palms of both hands facing each other; bend middle and ring fingers and clasp them with the thumbs of respective hands. Now the forefingers of both hands should touch the root portions of their respective little fingers. This is Śrīvatsa Mudrā. (Mu. 46-47).

Śruta-prajñā or Verbal Cognition refers to knowledge received from another. It deals with the generic objects, for a particular cannot be connoted by a verbal communication; because there is no conventional denotation of the particular in words. (Pys. I. 49).

Śvāsa-Praśvāsa or Inspiration and Expiration, are respectively the actions of the life-force drinking in external air and throwing out the internal gas. (Pys. I. 31).

Plate VI
LOCATIOṆ OF ṢAṬCAKRAS


Sahasrāra
Ājñā
Viṣuddh
Anāhata
Maṇipūra
Svādhiṣṭhāna
Mūlādhāra

Ṣa

Ṣaṭkarmas or Six practices are Dhautī, Bastī, Netī, Laukikī, Trāṭaka, and Kapālabhāti, which should be regularly performed in order to acquire Purification (*Śodhana*) of the body. (The Hyp. II. 22, 33-34, instead of Laukikī, mentions Naulī as one of the Ṣatkarmas.). (Ghs. I. 10; Hyp. II. 22). If there be excess of fat or phlegm in the body, these six practises should be practiced first. But others not suffering from the excess of these, should not perform them. (Hyp. II. 21; Tk. Ṣatkarmalakṣaṇa)

Ṣaṭṭcakras or Six Cakras or Lotuses (See Plate VI) are situated in various portions of Suṣumnā (Spinal Cord). They are Mūlādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Viśuddha, and Ājñā. Above these and beneath the skull-cap is situated the Sahasrāra Cakra or a Thousand-petalled Lotus. (Gp. I. 13-16). He alone who has becomes acquinted with the wealth of the Six Lotuses by Mahā-yoga is able to explain the inner principles thereof. Not even the most excellent among the wise, nor the oldest in experience is able, without the mercy of the Guru, to explain the inner principles relating to the Six Lotuses replete as they are with the greatness of Ṣa (ष=Final Liberation), S (स=Knowledge) and Ha (ह= Supreme Spirit). These three letters also denote Brahmā, Viṣṇu and Śiva respectively (Sṇ. Verse 1). See all the Cakras at their respective alphabetical places for fuller descriptions. (Dhyā. 43-49; Yośi. II. 5-27).

Ṣaṭcakra-Bheda—The piercing of the six Cakras is one of the most important subject dealt with in the Tantras, and is part of the practical Yoga process of which they treat. Details of practice can only be learnt from a Guru, but generally it may be said that the particular is raised to the universal life, which as Cit is realizable only in the Sahasrāra in the following manner : The Jīvātmā in the subtle body, the receptacle of the five vital airs (Pañca-prāṇa), mind in its three aspects of Manas, Ahaṁkāra, and Buddhi, and the five organs of perception (Pañcajñānendriyas) is united with the Kulakuṇḍalinī. The Kandarpa or Kāma Vāyu in the Mūlādhāra, a form of the Āpāna-Vāyu, is given a leftward revolution and the fire which is around Kuṇḍalinī is kindled. By the Bīja "Hūṁ," and the heat of the fire thus kindled, the coiled and sleeping Kuṇḍalinī is awakened. She who lay asleep around Svayambhū-liṅga, with her coils three circles and a half closing the entrance of the Brahmadvāra, will, on being roused, enter that door and move upwards, unite with the Jīvātmā.

On this upward movement, Brahmā, Sāvitrī, Dākinīśakti, the Devās, Bīja, and Vritti, are dissolved in the body of Kuṇḍalinī. The Mahī-maṇḍala or Pṛthivī is converted into the Bīja "Laṁ," and is also merged in Her body. When Kuṇḍalinī leaves the Mūlādhāra, that lotus which, on the awakening of Kuṇḍalinī had opened and turned its flower upwards, again closes and hangs downward. As Kuṇḍalinī reaches the Svādhiṣṭhāna-cakra, that lotus opens out, and lifts its flowers upwards. Upon the entrance of Kuṇḍalinī, mahā-viṣṇu, Mahālakṣmī, Sarasvatī, Rākinī Śakti, Deva, Mātrās and Vṛtti, Vaikunthadhāma, Goloka, and the Deva and Devī residing therein are dissolved in the body of Kuṇḍalinī. The Pṛthivī, or "Earth" Bīja "Laṁ" is dissolved in Apas, and Apas converted into the Bīja "Vaṁ" remains in the body of Kuṇḍalinī. When the Devī reaches the Manipūra Cakra all that is in the Cakra merges in Her body. The Varuṇa Bīja "Vaṁ" is dissolved in fire, which remains in the body of Devī as the Bīja "Raṁ." The Cakra is called the Brahma-granthi or knot of Brahma. The piercing of this Cakra may involve considerable pain, physical disorder, and even disease. On this account the directions of an experienced Guru are necessary, and therefore also other modes of Yoga have been recommended for those to whom they are applicable : for, in such modes, activity is provoked directly in the higher centre and it is not necessary that the lower Cakras should be pierced. Kuṇḍalinī next reaches the Anāhata-cakra, where all which is therein is merged in Her. The Bīja of Tejas, "Raṁ," disappears in Vāyu and Vāyu converted into its Bīja "Yaṁ" merges in the body of Kuṇḍalinī. This Cakra is known as Viṣṇu-granthi (knot of Viṣṇu). Kuṇḍalinī then ascends to the abode of Bhāratī (or Sarasvatī) or theViśuddha-cakra. Upon Her entrance, Ardha-nārīśvara Śiva, Ṣākinī, the sixteen vowels, Mantra, etc., are dissolved in the body of Kuṇḍalinī. The Bīja of Vāyu, "Yaṁ," is dissolved in Ākāśa, which itself being transformed into the Bīja "Haṁ," is merged in the body of Kuṇḍalinī. Piercing the Lalanā-cakra, the Devī reaches the Ājñācakra, where Param-śiva, Śiddhakālī, the Deva, guṇas, and all else therein, are absorbed into Her body. The Bīja of Ākāśa, "Haṁ," is merged in the Mānas-cakra, and mind itself in the body of Kuṇḍalinī. The Ājñācakra is known as Rudra-granthī (or knot of Rudra or Śiva). After this Cakra has been pierced, Kuṇḍlinī of Her own Motion unites with Parama-śiva. As She proceeds upwards from the two-petalled lotus, the Nirālambapuri, Praṇava, Ṅāda, etc., are merged in Her.

The Kuṇḍalinī has then in her progress upwards absorbed in herself the twenty-four Tattvās commencing with the gross elements, and then unites Herself and becomes one with Parama-Śiva. This is the *Maithuna* (coition) of the Sāttvika-pañca-tattvas. The nectar which flows from such union floods the Kṣūdrabrahmāṇḍa or human body. It is then that the Sādhaka, forgetful of all in this world, is immersed in ineffable bliss.

Thereafter the Sādhaka, thinking of the Vāyu Bīja "Yaṁ" as being in the left nostril, inhales through Iḍa, making Japa of the Bīja sixteen times. Then closing both nostrils, he makes Japa of the Bīja sixtyfour times. He then thinks that black "Man of Sin" (Pāpapuruṣa) in the left cavity of the abdomen is being dried up (by air), and so thinking he exhales through the right nostrils Piṅgalā, making Japa of the Bīja thirty-two times. The Sādhaka then meditating upon the red-coloured Bīja "Raṁ" in the Manipūra, inhales, making sixteen Japas. While making the Japa he thinks that the body of "the man of sin" is being burnt and reduced to ashes (by fire). He then exhales through the right nostril with thirty-two Japas. He then meditates upon the white Candra-Bīja "Thaṁ". He next inhales through Iḍā, making Japa of the Bīja sixteen times, closes both nostrils with Japa done sixty-four times, and exhales through Piṅgalā with thirtytwo Japas. During inhalation, holding of breath, and exhalation, he should consider that a new celestial body is being formed by the nectar (composed of all the letters of the alphabet, (Mātṛkā-varṇa) dropping from the Moon In a similar way with the Bīja "Vaṁ," the formation of the body is continued, and with the Bīja "Laṁ" it is completed and strengthened. Lastly, with the Mantra "So'haṁ" the Sādhaka leads the Jīvātmā into the heart. Thus Kuṇḍalinī, who has enjoyed Her union with Parama-Śiva, sets out, on her return journey the way she came. As she passes through each of the Cakras all that she has absorbed therefrom come out from herself and take their several places in the Cakras.

In this manner she again reaches the Mūlādhāra, when all that is described to be in the Cakras are in the position which they occupied before her awakening.

The Guru's instructions are to go above the Ājñā Cakra, but no special directions are given; for after this Cakra has been pierced the Sadhaka can reach the Brahmasthāna unaided. Below the "seventh month of Śiva" the relationship of Guru and Śiṣya ceases The instructions of the seventh Āmnāya are not expressed (*aprakāśita*). (Lys. p. 43 ff; Mnt. V. 18-19; Ry. XIX. 1. et. seq.; XLIV. 20 et. seq.).

Ṣaḍūrmi means the six billows, viz., hunger, thirst, grief, delusion, decay (by bodily diseases) and death. Of these the first two belong to the Prāṇa, the next two to the mind, and the last two to the body. (Parama. 2).

Ṣaḍaśa-Upacāra—There are Sixteen Upacāras, or things done or used in Pūjā : (1) Āsana (seat of the image); (2) Svāgata (welcome); (3) Pādya (water for washing the feet); (4) Arghya (offering of unboiled rice, flowers, sandal-paste, dūrvā grass, etc., to the Devatā) in the Kuśī (vessel); (5 and 6) Ācamana (water for sipping, which is offered twice); (7) Madhuparka (honey, ghee, milk, and curd offered in a silver or brass vessel); (8) Snāna (water for bathing);, (9) Vasana (cloth); (10) Ābharaṇa (jewels); (ll) Gandha (scent and sandal-paste is given); (12) Puṣpa (flowers); (13) Dhūpa (incense stick); (14) Dīp (light); (15) Naivedya (food); (16) Vandana or Namaskāra (prayer). Other articles are used which vary with the Pūjā, such as Tulsī leaf in the Viṣṇu-pūjā and bael-(*bilva*) leaf in the Śiva-pūjā. The Mantras used also vary according to the worship. The seat (Āsana) of the worshipper is purified. Salutation being made to the Śakti of support or the sustaining force (Ādhāra-śakti), the water, flowers, etc., are purified. All obstructive spirits are driven away (Bhūtāpasarpaṇa), and the ten quarters are fenced from their attack by striking the earth three times with the left foot, uttering the Astra-bīja "Phaṭ", and by snapping the fingers (twice) round the head. Prāṇāyāma (regulation of breath) is performed and the elements of the body are purified (Bhūta-śuddhi). There is Nyāsa; Dhyāna (meditation); offering of the Upacāra; Japa prayer and obeisance (Praṇāma). In the Aṣṭa-mūrtī-pūjā of Śiva, the Deva is worshipped under the eight forms : Śarva (Earth), Bhava (Water), Rudra (Fire), Ugra (Air), Bhīma (Ether), Paśupati (Yajamāna—the Sacrificer, Īśāna (Sun), Mahādeva (Moon). See UPACĀRA.

Sa

Saṅkaṭāsana is the Dangerous posture. Placing the left foot and the leg on the ground, surround the left foot by the right leg; and place the two hands on the two knees. (Ghs. II. 28; See Fig. 29).

Saṁkṣobhakarṇī is one of the Mudrās (s.v.). Keeping the middle finger in the middle, the thumbs and little fingers be joined. Fore finger should be kept straight and ring finger placed over the middle. This is the first Saṁkṣobhakarṇī Mudrā.

When in this Mudrā the middle finger is released it "becomes Vidrāvaṇī Mudrā. (Mu. 123-124).

Saṁyama is a techical term of Yogic Science, meant to denote the three states together of Concentration, Meditation and Trance. By the achievement of Saṁyama comes the visibility of the Trance Cognition. As Saṁyama becomes firmer and firmer so does the Trance-cognition become more and more lucid. When one plane has been conquered by Saṁyama it is applied to the next immediately following. No one, who has not conquered the lover plane, can jump over the plane immediately following and then achieve Saṁyama with reference to the plane further off. And if this Saṁyama cannot be achieved, how can the visibility of the cognition come ? For him, however, who has conquered the higher planes by making Īśvara the motive of all actions (*Iśvarpraṇidhāna*) it is not proper to perform Saṁyama with reference to lower planes, such as, thought-reading etc., because the object thereof has already been achieved by means other than this. As to which is the next immediate plane after a certain plane, it is the practice of Yoga alone that will teach this. It has been so said : 'Yoga is to be known by the Yoga; Yoga becomes manifested by the Yoga; whoever is not confused enjoys the Yoga for long by the Yoga.'

Saṁyama or the mastery of the last three Aṅgas—the Concentration (Dhāraṇā), Meditation (Dhyāna) and Trance (Samādhi), is a more intimate means of the congnitive Trance than the preceding five Aṅgas, the Restraints (Yamas) etc. This intimate triad of means too, becomes an external accessory of the seedless Trance, because that comes into existence upon its cessation. (Pys. III. 4-8). By Saṁyama come various attainments (Siddhis), such as, knowledge of the past and future (*Atīta-anāgatajñāna*), knowledge of the sounds of all living beings (*Bhūtrutjñāna*), knowledge of previous life-states (*jātijñāna*), knowledge of other minds (*Para-citta-jñāna*), power of disappearance (*Antardhyānatva*), knowledge of death (*Aparāntajñāna*), attainment of strength (*Bala-siddhi*), knowledge of the subtle, the veiled, and the remote (Sūkṣma-vyavahitaviprakṛta-jñāna), knowledge of regions (*Bhuvan-jñāna*), knowledge of the starry systems (*Tārā-Vyūhajñāna*), knowledge of the systems of the body (*Kāya-vyūha-jñāna*), freedom from hunger and thirst (*Kṣutpipāsā-nivṛtti*), steadiness (*Stkairya*), knowledge of the mind (*Citta-samvit*), vision of the perfect ones (*Siddha-darśan*), capacity to enter another body (*Paraśarīrapraveśa*), ascension and non-contact with water, mud and thorns (*jayāta-jala-paṅka-kaṇṭakādīśu-asaṅga*), effulgence (*jvalanam*), higher power of hearing (Divyaśrotam), power of walking through space (*Ākāśa-gamana*), great ex-corporeal (*Mahā-videha*), mastery over Elements (*Bhūta-jaya*), power of Aṇimādi, mastery over senses (*Indriya-jaya*), mastery over the first cause (*Pradhāna-jaya*), mastery over all states of beings (*Sarva-adhiṣṭhātṛtva*), omniscience (*Sarva-jñāṭṛtva*) and knowledge born of discrimination (*Vivekaja-jñāna*). (Pys. III. 16 et. seq.).

Saṁyoga or Conjunction is that which brings about the recognition of the nature of the powers of owning and the capacity of being owned. Here the Puruṣa is the owner, and the knowable (*dṛśya*) is that which is owned. The former is conjoined to the latter for the purpose of knowing. The cognition of the knowable which follows from the conjunction is enjoyment. The knowledge, however, of the nature of the knower is emancipation. Conjunction, therefore, ends when it has caused knowledge. Knowledge is, therefore, called the cause of separation. Knowledge is the contradictory of ignorance. Therefore, ignorance is said to be the reason of conjunction. The effective cause, however, of the conjunction of the individual consciousness with its own will-to-be is Nescience (*Avidjā*), which means the potency of the habit of unreal cognition (*Viparyaya*). (Pys. II. 23-24).

Saṁśaya or Indecision is the notion touching both sides of a question—that is 'It might be thus or thus. (Pys. I. 80).

1. Saṁskāra or Residual Potencies are two fold : Those appearing as habits and causing memories and afflictions; and those appearing as virtue and vice and causing fruition. These are the unconscious characteristics of the mind change (*Pariṇāma*), activity (Ceṣṭā), suppression (*Nirodha*), ideation in action (Śakti), physical life (*jīvana*), characterization (*Dharma*), now appearing along with them as they have been potentialised in previous births. Saṁyama over these has the power of achieving the direct knowledge of the residual potencies. And their direct knowledge is not possible without the knowledge of space, time and the operative cause. Thus it is that a Yogī brings into consciousness the previous life-states by obtaining direct knowledge of residual potencies. Similarly is obtained the knowledge of the life-states of others by obtaining direct knowledge of their rxesidual potencies, (Pys. III. 18).

The Residual potencies are held together by the cause, motive, substratum and object, and therefore, disappear on the disappearance of these. All these terms are to be understood as follows :

The Cause : By virtue comes pleasure, by vice pain. From pleasure comes attachment; from pain aversion. Thence comes effort. Thereby, acting by mind, body and speech, one either favours or injures others. Thence come again virtue and vice, pleasure and pain, attachment and aversion. Thus it is that revolves the six-spoked wheel of the world. And the driver of this wheel is Nescience (*Avidyā*), the root of afflictions. This is Cause.

Motive or fruit is that with a view to which appropriate virtue etc., are brought about. There is no non-sequential manifestation.

The *Substratum* is the mind which has yet a duty to perform. It is here that the residua live. They no longer care to live in a mind which has already performed its duty; their substratum is gone.

The *Object* (*Ālambana*) of the residua is the substance which when placed in contact call them forth. Thus are all the residua held together by Cause, Fruit, Substratum, and Object. When these exist not, the residua which depend upon them for existence, disappear too. (Pys. IV. 11).

2. Saṁskāra is painfulness of habituation. By the enjoyment of pleasure comes into being the vehicle of the potency of pleasure. By feeling of pain comes into being the vehicle of potency of pain. By thus experiencing the fruition of action in the shape of pleasures and pains, the vehicle of action (*Karmāśya*) grows. Thus the eternal stream of painfulness is known as painfulness of habituation. It however, frightens the Yogī alone. As to others, who give up the pain they have again and again taken up as the consequence of their own Karma, and who again take it up after having repeatedly given it up; who are all round as it were pierced through Nescience—the pain caused by both external and internal means, run after them as they are repeatedly born. (Pys. II. 15).

3. Saṁskāra—There are ten (or, in the case of Śūdras, nine) purificatory ceremonies or "Sacraments" called

Saṁskāras, which are done to aid and purifiy the Jīva in the important events of his life. These are Jīvaṣeka, also called *Garbhādhāna-ṛtu-saṁskāra.* performed after menstruation, with the object of insuring and sanctifying conception. The Garbhādhāna ceremony takes place in the daytime on the fifth day and qualifies for the real Garbhādhāna at night—that is, the placing of the seed in the womb. It is preceded on the first day by the Ṛtu-saṁskāra. After conception and during pregnancy, the Puṁsavana and Sīmantonnyana rites, are performed; the first upon the wife perceiving the signs of conception, and the second during the fourth, sixth, or eighth month of pregnancy.

In the prenatal life there are three main stages, whether viewed from the objective (physical) standpoint, or from the subjective (super-physical) standpoint. The first period includes on the physical side all the structural and physiological change which occur in the fertilized ovum from the moment of fertilization until the period when the embryonic body, by the formation of trunk, limbs, and oagans, is fit for the entrance of the individualized life or Jīvātmā. When the prenatal activity and not differentiation are completed, the Jīvātmā, whose connection with the pronuclei initiated the pronuclear or formative activity, enters the miniature human form, then second stage of growth and development begins. This second stage is the fixing of the connection between the Jīva and the body, or the rendering of the latter viable. This period includes all the anatomical and physiological modifications by which the embryonic body becomes a viable foetus. With the attainment of viability, the stay of the Jīva has been assured; physical life is possible for the child, and the third stage in pre-natal life is entered. Thus, on the form-side, if the language of comparative embryology is used, the first Saṁskāra denotes the impulse to development, from the: "fertilization of the ovum" to the "critical period". The second Saṁskāra denotes the impulse to development from.

the "fertilization of the ovum" to the "critical period" to that of the "viability stage of the foetus"; and the third Saṁskāra denotes the development from "viability" to "full term".

On the birth of the child there is the Jāta-karma, performed for the continued life of the new-born child. Then follows the Nāma-karaṇa, or naming ceremony, and Niṣkrāmaṇa in the fourth month after delivery when the child is taken out of doors for the first time and shown the sun, the vivifying source of life, the material embodiment of the Divine Savitā. Between the fifth and eighth month after birth the Annaprāsana ceremony is observed, when rice is put in the child's mouth for the first time. Then follows the Cūḍākaraṇa, or tonsure ceremony; and in the case of the first three or "twice-born" classes, Upanayana, or investiture with the sacred thread. Herein the Jīva is reborn into spiritual life. There is, lastly, Udvāha, or marriage, whereby the unperfected Jīva insures through offspring the continuation of human life which is the condition of its progress and ultimate return to its Divine Source. There are also ten Saṁskāras of the Mantra (s.v.). The Saṁskāras are intended to be performed at certain stages in the development of the human body, with the view to effect results beneficial to the human organism. Medical science of today seeks to reach the same results, but uses for this purpose the physical methods of modern Western science, suited to an age of materiality; whereas in the Saṁskāras the superphysical (psychic, or occult, or metaphysical and subjective) methods of ancient Eastern science are employed. The sacraments of the Catholic Church and others of its ceremonies, some of which have now fallen into disuse, are Western examples of the same psychic method. (Mnt. Chap. IX.).

Saṁhāra is one of the Mudrās (s.v.). Left hand facing downwards be placed on upward facing right hand, the fingers of both hands should clasp each other, and the entire formation then be turned upside down. This is Saṁhāra Mudrā formed at the time of requesting a Deity to depart. (Mu. 105).

Sagarbha—See **Sahita** (the first variety of **Kumbhaka**).

Satya or Veracity is one of the Restraints (*Yamas*). It consists in word and thought being in accord with facts. Speech and mind correspond to what has been seen, heard and inferred as such. Speech is uttered for the purpose of transferring one's knowledge to another. It can only be said to have been employed for the good of others and not for their injury, if it is not deceptive, confused or barren in knowledge. If, however, it proves to be injurious to living beings even though uttered as such, it is not truth; it is sin only. By this outward appearance, this is a facsimile of virtue, and one gets into painful darkness. Therefore, everyone should examine well and then utter truth for the benefit of all living beings. (Pys. II. 30). Once veracity is confirmed in a Yogī action and fruition become dependents and his speech becomes effective. (Pys. II. 36; also cf. Lys. p. 3; Dr. I. 9-10).

Satyaloka, the third sphere of the Brahmaloka, is one of the seven Bhuvanas. Here live four classes of God : the Acyutas, the Śuddhanivāsas, the Satyābhāsas, and the Saṁjñāsaṁjñinas. They do not build habituations. They live in themselves, one above the other. They have their power over Mūla-prakṛti. They live on till the end of the creation. Of these the Acyutas enjoy the bliss of the Indistinctive Trance (*Savitarka Samādhi*). The Śuddhanivāsas enjoy the bliss of the Meditative Trance. The Satyābhāsas revel in pure bliss (*Ānanda*). The Saṁjñāsaṁjñinas are happy in the Egoistic Trance. They live within the three regions. (Pys. III. 25).

Sattvāpatti is the fourth of the seven prefaces for obtaining True Knowledge. The indirect experience of the identity between the Brahman and the Self is called Sattvāpatti. This is one of the higher stages where the person realises that only Brahman is the Supreme Reality and else is allusion. (Ve. 190-192; Varā. IV. 2, 1-17). See **Sapta-Jñāna-Bhūmikā.**

Santoṣa or Contenment is one of the Niyamas. It is the absence of desire to secure more of the necessities of life than one already possesses (Pys. II. 32). By Contentment comes the acquisition of external happiness. Thus it is said in the Mahābhārata (XII. 174,48) : Whatever of pleasure is there in the world of desires, and whatever of larger happiness is there in the world of heaven, they do not come to sixteenth part of the joy due to the suppression of desires. (Pys. II. 42; Lys. p. 6; Dr. II. 4-5).

Sandhyā—The Vaidikī Sandhyā is the rite performed by the twice-born castes thrice a day, at morning, midday, and evening. The morning Sandhyā is preceded by the following acts : On awakening, a Mantra is said in invocation of the Trimūrti and the Sun, Moon, and Planets, and salutation is made to the Guru. The Hindu Dvi-ja then recites the Mantra : "I am a Deva. I am indeed the sorrowless Brahman. By nature I am eternally free, and am in the form of existence, intelligence, and bliss." He then offers the actions of the day to the Deity, confesses his inherent frailty, and prays that he may do right. Then, leaving his bed and touching the earth with his right foot, the Dvi-ja says, "Om, O Earth ! Salutation to Thee, the Guru of all that is good." After attending to natural calls, the twice-born does Ācamana (sipping of water) with Mantra, cleanses his teeth, and takes his early morning bath to the accompaniment of Mantra. He then puts on his castemark (*Tilaka*) and makes Tarpaṇam or oblatian of water to the Deva, Rṣi and Pitṛs. The Sandhyā follows, which consists of Ācamana (sipping of water), Mārjana-snānam (sprinking of the whole body with water taken with the hand or Kuśagrass), Prāṇāyāma (regulation of Prāṇa through its manifestation in breath), Agha-marṣaṇa (expulsion of the person of sin from the body); the prayer to the Sun, and then (the canon of the Sandhyā) the silent recitation (*japa*) of the Gāyatrī-mantra, which consists of invocation (*Āvāhana*) of the Gāyatrī-Devī; Ṛṣinyāsa and Ṣaḍaṅganyāsa, meditation on the Devī-Gāyatrī in the morning as Brahmaṇī; at midday as Vaiṣṇavī; and in the evening as Rudrāṇī; Japa of the Gāyatrī a specified number of times; dismissal (*Visar-jana*) of the Devī, followed by other Mantras.

Besides the Brahminical Vaidikī-Sandhyā from which the Śūdras are debarred, there is the Tāntrikī-sandhyā, which may be performed by all. The general outline is similar; the Mantras vary; and the Tāntrika-bījas or "seed" Mantras are employed. (Mnt. III. 105 et. Seq.).

Sannidhāpinī mudrā is one of the Mudrās (s.v.). Binding the fists by both hands when both the thumbs are made to stand vertically, it becomes Sannidhāpinī Mudrā. This Mudrā is used in the rituals connected with the Invocation of the Deities. (Mu. 27).

Saptajihvā is one of the Mudrās (s.v.). Raise all the fingers of both hands on their wrists. Tips of the thumbs and little fingers be joined and extended forward. This is Saptajihvā Mudrā loved by Vaiśvānara. (Mu. 96).

Sapta-Jñāna-Bhūmikā are the seven prefaces for obtaining True Knowledge. These are (i) Śubhecchā; (ii) Vicāraṇa; (iii) Tanumānasā; (iv) Satvāptti; (v) Asaṁsakti; (vi)Padārtha-bhāvanī; and (vii) Turyagā. See all these names at their places in the alphabetical order. (Varā. IV. 2, 1-17; Ve. 190-192).

Sapta-Sādhana or seven exercises apertaining to the Yoga-training of the body, are (i) Purificatory; (ii) Strengthening; (iii) Steadying; (iv) Calming, and those leading to

(v) Lightness, (vi) Perception and (vii) Isolation. (Ghs. I. 9). See also **Śodhana, Dṛdhatā, Sthairya, Dhairya, Lāghava, Pratyakaṣa, Nirlipti.**

Samanu is one of the two processes of the purification of Nāḍīs (vessels of the body, such as, the alimentary canal etc.). Samanu is done by a mental process with Bīja-mantra. This whole process is completed in three stages, viz. Pūraka, Kumbhaka, and Recaka. Contemplating on Vāyu-bīja (i.e. यं, yaṁ) full of energy and of a smoky. colour, let one draw in breath by the left nostril, repeating the Bīja sixteen times. This is Pūraka. Then retain the breath for a period of sixty-four repetitions of the Mantra. This is Kumbhaka. Then expel the air by the right nostril slowly during a period occupied by repeating the Mantra thirty-two times. This is Recaka.

The root of the navel is the seat of Agni-tattva. Raising the fire from that place, join the Pṛthivī-tattva with it; then contemplate on this mixed light. Then repeating sixteen times the Agni-Bīja (रं, Raṁ) draw in the breath by the right nostril and retain it for the period of sixty-four repetitions of the Mantra; then expel it by the left nostril for a period of thirty two repetitions of the Mantra.

Then fixing the gaze on the tip of the nose and contemplating the luminous reflection of the Moon there, inhale through the left nostril, repeating the Bīja (ठं Ṭhaṁ) sixteen times and retain the breath by repeating this Bīja sixtyfour times. In the meanwhile imagine (or contemplate) that the nectar flowing from the Moon at the tip of the nose runs through all the vessels of the body and purifies them. Thus contemplating expel the air by repeating thirtytwo times the Pṛthivi-bīja लं (Laṁ).

By these three Prāṇāyāmas the Nāḍīs are purified. Then sitting firmly in a posture begin regular Prāṇāyāma. (Ghs. V. 36-45).

1. Samādhi or the state of Trance, is the final aim of Yogic practice. It is the eighth of the Yogāṅgas of Rāja Yoga. When on account of the object of meditation taking entire possession of the mind, meditation shows forth only the light of the form of the meditated object, and is devoid of its nature of self-cognition, then it is called Ṭrance. (Pys. III. 3; Am. 16-24; Tejo, I. 37; Dr. X. 1-12; Maṇḍ. I. 1, 10).

Rāja-yoga, Samādhi, Unmanī, Manonmanī, Amaratva.

Laya, Tattva, Śūnya, Aśūnya, Parama Pada, Amanaska. Advaita, Nirālamha, Nirañjana, Jīvanmukta, Sahaja, Turiyā, are all synonymous. As salt being dissolved in water becomes one with it, so when Ātmā and mind become one, it is called Samādhi. When the Prāṇa becomes lean (vigourless) and mind becomes absorbed, then their becoming equal the state is called Samādhi. This equality and oneness of the Self and the Ultra-self, when all Saṁkalpas cease to exist, is called Samādhi. Indifference to worldly enjoyments is very difficult to obtain, and equally difficult is the knowledge of the Realities to obtain. It is very difficult to get the condition of Samādhi without the favour of a true Guru. By means of various postures and different Kumbhakas (s.v.) when the great power Kuṇḍalinī awakens, then the Prāṇa becomes absorbed in Śūnya (*Samādhi*). The Yogī whose Śakti has awakened and who has renounced all actions, attains to the condition of Samādhi without any effort. When the Prāṇa flows in the Suṣumnā and the mind has entered Śūnya then the Yogī is free from the effect of Karmas. (Hyp. IV. 1-22; Tejo. I. 40-42).

There are two causes of the activities of the mind :

(i) *Vāsanā* (Desires), and (ii) the *Prāṇa* (Respiration). Of these the destruction of the one is the destruction of both. Breathing is lessened when the mind becomes absorbed, and the mind becomes absorbed when the Prāṇa is restrained. Both the mind and the breath are united together like milk and water; and both of them are equal in their activities. Mind begins its activities where there is the breath, and the Prāṇa begins its activities where there is mind. By the suspension of the one, therefore, comes the suspension of the other, and by the operation of the one are brought about the operations of the other. When they arc present, the *Indriyas* (the Senses) remain engaged in their proper functions, and when they become latent then there is *Mokṣa* (Emancipation). By nature mercury and mind are unsteady. There is nothing in the world which cannot be accomplished when these are made steady. Mercury and breathing, when made steady, destroy diseases and the dead himself comes to life (by their means). By their proper control, moving in the air is attained. The breathing is calmed when the mind becomes steady and calm; and hence the preservation of *Bindu.* The preservation of this latter (the Bindu) makes the Sattva established in the body. Mind is the master of the senses, and the breath is the master of the mind. The breath in its turn is subordinate to the *Laya* (Absorption) and that Laya depends upon Nāda. This very Laya is what is called Mokṣa. By the annihilation of the enjoyments of the senses, when the mind becomes devoid of all the activities and remains changeless, then the Yogī attains the stage of Laya or Samādhi. When all the thoughts and activities are destroyed, then the Laya is produced to describe which is beyond the power of speech, being known by self-experience alone. (Hyp. IV. 22-32; Tejo. I. 43-51; Yokup. I. 77-87; Yotā. 105-106).

The Samādhis of different kinds of Yoga are named differently, although all of them imply the same and the highest state of Yoga. The 'Samādhi' is the final state of Rāja-yoga; Samādhi of Laya-yoga is called Mahālaya; Samādhi of Haṭha-yoga is called Mahābodha; and the Samādhi of Mantra-yoga is called Mahābhāva. (See all these names at their respective places for their fuller descriptions).

2. Samādhi (Mahābhāva)—Just as the Samādhi of

Laya-yoga is called Mahālaya, and Samādhi of Haṭha-yoga called Mahābodha, so the Samādhi of Mantra-yoga is called Mahābhāva. So long as there is existence of Tripuṭī there remains a competence for Dhyāna. The Mahābhāva arises when there is an absorption of Tripuṭī (s.v.). Along with the attainment of *Mantra-siddhi* (ability to make a Mantra efficacious), when there is absorption of the mind into the Deity and the Tripuṭī is destroyed then a Yogī attains Samādhi. In the beginning there are individual and independent cognitions of the Mind, Mantra and the Deity, but when all these three cognitions are mutually absorbed then there is also an absorption of the Tripuṭī—that is the Dhyātā (one who is performing Dhyāna), Dhyāna and the Dhyeya (the object of Dhyāna). It is in this state that the symptoms of tears of joy and thrill of the hair (*Romañca*) develop. Gradually there is absorption of the mind and the state of Samādhi arises. Through the attainment of Samādhi a Sādhaka becomes fiulfilled in his objectives. This is the attainment of Mahābhāva, the Supreme Objective of Mantra-yoga.

Samādhi-Pariṇāma or Trance Modification of the mind is destruction and rise of all-pointedness and one-pointedness respectively. All pointedness (*Sarvārthatā*) is a characteristic of mind. One-pointedness (*Ekārthatā*) is also a characteristic of mind. The destruction of all-pointedness is its disappearance. The rise of one-pointedness is its appearance. The mind puts on both these characteristics. This mind then following along both these characteristics of destruction and manifestation, which make its very nature, inclines towards contemplation. This is the Trance Modification of the mind. Of him whose mind is inclind towards the Trance Modification, the former cognitive act subsides; and the latter that rises is similar thereto. The mind inclind towards Trance is common to both. The same happens again and again up to the end of Trance. This of course is the modification of the one-pointedness of the mind which exists as an individualised unit independent of the characteristics. (Pys. III. 11-13).

Samādhi-Prajñā or Trance Cognition, always cognizes the essence of the Truth, and so it has been said : "Cultivating the mind in the three ways of verbal and inferential cognitions and the practice of contemplation with tastefulness, one gets the highest Yoga". It has different objects from those of verbal and inferential cognition, as it refers to particulars. The particulars can only be cognized by Trance Cognition (*Samādhi-prajñā*) whether it be present in the subtle elements or in the Puruṣa. Hence this cognition has different objects from those of inferential and verbal cognitions, because is has the particulars for its objects. When the Trance-cognition has been reached, the Yogī acquires by the exercise of that cognition, newer and newer residual potencies (Saṁskāra). The potency born out of Trance impedes the outgoing vehicle of potencies. By overpowering outgoing tendencies, notions due to them cease to exist. On the suppression of these notions the Trance faculty gains in power. Then again the activity of Trance cognition. Then again residual caused by the act of cognition. In this way the vehicle of potencies is being constantly renewed. However, the potencies born out of the Trance cognition do not give the mind a duty to perform with reference to themselves because they are the cause of the removal of the afflictions. They bring about the finishing of the duty which the mind has to perform. It is only upto the attainment of discriminative knowledge that the activity of the mind has to last. The mind disappears into its own inactive cause, along with the potencies which operate to lead to absolute freedom, and which are born of the trance cognition operative to suppress the outgoing potencies. These potencies, therefore, being opposed to the continuance of the duty of the mind, do not become the reason of its further existence as such. And it is for this reason that the mind which has achieved its purpose, and along with it the potencies which operate to lead to absolute freedom, cease to act further. When the mind ceases to act further, the Puruṣa remains in its own true self, and is therefore, pure, absolutely free and released (Mukta). (Pys. 1. 48-51).

Samādhi-Yoga or Trance Yoga is a great Yoga. It is obtained through the grace and kindness of the Guru, and by intense devotion to him. That Yogī quickly attains this most beautiful practice of Samādhi who has confidence (or faith) in knowledge, faith in his own Guru, faith in his own self, and whose mind (*Manas*) awakens to intelligence from day-to-day.

Separate the Manas from the body, and unite it with the Paramātmā—this is known as Samādhi or Mukti from all states of consciousness.

Forms of Samādhi-Yoga :—This Samādhi-yoga is, according to the Gheraṇḍa-Saṁhitā, of six kinds : (1) Dhyāna-yoga-samādhi, attained by Sāṁbhavī-roudrā in which after meditation on the Bindu-Brahman and realization of the Ātmā (Ātmapratyakṣa), the latter is resolved into the Mahākāśa. (2) Nāda-yoga, attained by Khecarī-mudrā, in which the fraenum of the tongue is cut, and the latter is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. (3) Rasā-nandayoga, attained by Kumbhaka, in which the Sādhaka in a silent place closes both ears and does Pūraka and Kumbhaka until he hears the word Nāda in sounds varying in strength from that of the cricket's chirp to that of the large kettledrum. By daily practice the Anāhata sound is heard, and the Jyoti with the Manas therein is seen, which is ultimately dissolved in the Supreme Viṣṇu. (4) Laya-siddhī-yoga, accomplished by the celebrated Yonimudrā already described. The Sādhaka, thinking of himself as Śakti and the Paramātmā as Puruṣa, feels himself in union (Saṁgama) with Śiva, and enjoys with him the Bliss which is Śṛṅgārarasa, and becomes Bliss itself, or the Brahman. (5) Bhakti-Yoga, in which meditation is made on the Iṣṭadevatā with devotion (*Bhakti*) until, with tears flowing from the excess of Bliss, the ecstatic condition is attained. (6) Rājayoga, accomplished by aid of the Manomūrcchā Kumbhaka. Here the Manas, detached from all worldly objects, is fixed between the eyebrows in the Ājñācakra, and Kumbhaka is done. By the union of the Manas with the Ātmā, in which the Jñānī sees all things, Rāja-yoga-samādhi is attained. (Ghs. VII. 1 et. seq.).

Samāpatti means the Thought-transformation which the mind acquires by *Citta-prasādana*. Becoming like a transparent crystal and the modifications (Vṛttīs) disappearing, the mind acquires the power of thought-transformation—the power of appearing in the shape of whatever is presented to it, be it the knower, the knowable, or the act of knowing (Pys. I. 41). The thought-transformation in which the options of words, meaning and idea are mixed up, is called Indistinct of verbal (*Savītarka*). Distinctive or wordless (*Nirvitarka*) thought-transformation is that in which the mind shines out as the object alone on the cessation of memory, and as it were, devoid of its own nature. Of these the thought-transformation into subtle element is called meditative (*Savicāra*) when their characteristics are in manifestation and when the limitations of consciousness in space, time and operative cause are present. In this state too, the subtle element comes into the Trance-consciousness as qualified only by the present characteristics; and is taken in only by a single effort of consciousness. And it is this much alone of an object that comes into contact with the faculty of meditative thought-transformation.

That, however, is the ultra-meditative (*Nirvicāra*) thought-transformation which operates with reference to subtle object unlimited in all ways, all round by the past, the present, and the unpredictable characteristics, but running after all the characteristics possessing as they do in fact a nature common to all of them. This in fact is the nature of subtle element. It presents itself to the Trance-consciousness as such and colours it similarly by contact. As to the cognition it is called ultra-meditative, when it becomes the object itself, and thus as it were, becomes void of its own nature.

Of these the Indistinctive and Distinctive Thought-transformations have to operate upon things extended in time and space. The meditative and the ultra-meditative operate upon the subtle elements. It is thus that the absence of knowledge is false, being untrue knowledge and not possessing the form of the real. And then what would Real Cognition be, when there was no real Object ? Hence there is a substratum which being spoken of as being large, etc., is the object of Distinctive Thought-transformation. These four descriptions of Thought-transformations have their origin (*seed*) in external objects. Therefore is the trance too "seeded". In the case of the gross objects it is the Indistinctive and the Distinctive. In the subtle objects it is the Meditative and the Ultra-meditative. Thus the Trance is described to be four-fold. (Pys. I. 41-46).

Samprajñāta Samādhi is Cognitive Trance. Samādhi, which in the one-pointed mind fully shows forth an object existing as such in its most perfect form, removes the afflictions, loosens the bonds of Karma and thus inclines it towards restraint, is said to be the Cognitive Trance and it is accompanied by Philosophical curiosity (*Vitarka*), Meditation (*Vicāra*), Bliss (*Ānanda*) and Egoism (*Asmitā*). (Pys. I. 1).

Sambodhinī Mudrā is one of the Mudrās (s.v.). Placing both the thumbs within both the fists and then turning the fists downward makes the Sambodhinī Mudrā. This Mudrā is used in the rituals connected with the Invocation of the Deities. (Mu. 27).

Sammukhīkaraṇa is one of the Mudrās (s.v.). When the Sambodhinī Mudrā-fists (s.v.) are turned upwards it makes the Sammukhīkaraṇa Mudrā. This Mudrā is also used in the rituals connected with Invocation of the Deities. (Mu. 27-28).

Sarasvatī-Cālana is the control of the movement of the Sarasvatī Nāḍī which is also called Arundhatī. If one succeeds in regulating the flow of this Sarasvatī then the Kuṇḍalī starts moving up by itself. The practice should Be followed thus :

When the Iḍā Nāḍī is flowing then one should sit in Padmāsana. He should then imagine a twelve fingers long and four fingers wide piece of Ākāśa and wrap the Kuṇḍalinī with it. Then firmly hold the left and right nostrils with his thumb and first finger respectively, and then by the right and then with the left perform Recakas and Kumbhakas repeatedly. Simultaneously he should keep concentrating his mental set on the left and right sides repeatedly. Thus he should regulate the Sarasvatī for two *muhūrtas.* Thereafter he should pull up the Suṣumnā, which is situated close to the Kuṇḍalinī. Constant practice with this method will start the Kuṇḍalinī moving up through the mouth of the Suṣumnā along with the Prāṇa which also by itself starts moving up in the Suṣumnā. At this stage if one pulls his belly upwards and contracts the throat and moves the Sarasvatī then the Prāṇavāyu goes above the chest.

Performing this Sarasvatī-cālana when one performs Recaka with the right nostril and contracts it by his throat the Vāyu by itself rises above the chest.

If one regulates the movement of Sarasvatī continuously in this manner, he is cured of all the diseases of the stomach and spleen. (Yokup. I. 9-18).

Sarva-Adhiṣṭhātṛtva is mastery over all states of being which comes to him who, having the essence of the will-to-be (*Buddhi-sattva*) in the highest state of purity on account of the impurities of the Rajas and Tamas having been destroyed, and when the consciousness of power is at the highest, takes his stand at the manifestation of the distinction between the Objective Essence and Consciousness (*Puruṣa*). It means that the "Qualities" which are the substrata of all phenomena, being of the nature of the things that are in existence, as well as of the power which determines this existence, present themselves before the Lord, the knower of the field, as one whole. (Pys. III. 48).

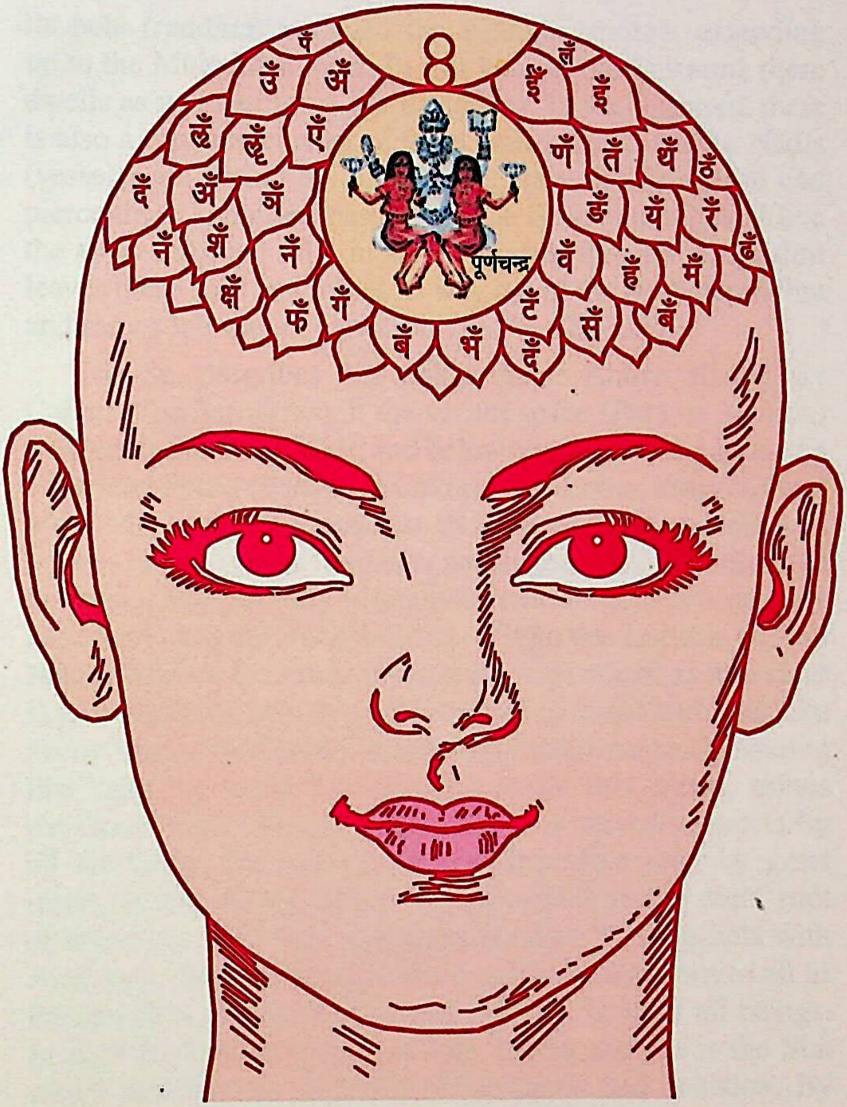
Sarva-Jñātṛtva is Omniscience. It means the simultaneously discriminative knowledge of the 'Qualities' being as they are of the nature of all phenomena and showing forth as they do separately the quiescent, the disturbed and the unpredictable characteristics. This attainment is known as Viśoka (sorrowlessness). Reaching this the Yogī moves Omniscient and powerful, with all his afflictions ended. (Pys. III. 48).

Sahajolī is one of the Mudrās Sahajolī and Amarolī (s.v.) are only the different kinds of Vajrolī (s.v.). Ashes from burnt up cuwdung should be mixed with water. Being free from the exercise of Vajrolī man and woman seated at ease should rub it on their bodies. This is called Sahajolī and should be relied on by Yogis. It does good and gives Mokṣa. This Yoga is achieved by courageous wise men who are free from envy, and cannot be accomplished by the envious. (Hyp. III. 90-93). See also Vajrolī and Amarolī.

Sahasrāra-Cakra or the thousand petalled-lotus is situated above Ājñā-cakra, at the base of the palate, in that part where the hole of Suṣumnā is situated at its root. In its centre there is a Yoni (seat or force-centre) which has its face downwards. In that is the root of the Smṣmnā, which together with

Plate VII

SAHASRĀRA CAKRA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पूर्णचन्द्र
वँ
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क्षँ
फँ
गँ
टँ
सँ
बँ
बँ
भँ
दँ

SUMMARY OF DETAILS

Location : Brain
No. of Petals : One Thousand
Colour of Petals : Colourless
Letters : A to Kṣa
Element : Beyond Elements
Bīja (seed) : Visarga (Parma Śiva)
Bīja-bearer : Vindu
God : Para Barhman

Goddess : Mahā Śakti
Loka : Satya
Quality :
Sense Organ : X
Motor Organ :
Yantra : Formless, Full Moon
Result of Concentration : Emancipation

its hole (*randhra*) is called the Brahma-randhra, extending up to the Mūlādhāra lotus. In that hole of the Suṣumnā there dwells as its inner force the Kuṇḍalinī. In the Suṣumnā there is also a constant current of force called Citrā. All the Nāḍīs (vessels) are bound by eight knots. Only the Kuṇḍalinī can pierce these knots and pass out of the Brahmarandhra. When the air is confined fully in all the vessels then the Kuṇḍalinī leaves these knot and forces its way out of the Brahmarandhra and shows the way of salvation (Śs. V. 120-128).

The Ṣn. describes this Cakra thus : Above all the six Cakras (See Ṣaṭcakras) in the vacant space (Parama Vyoma) wherein is Śaṅkhinī Nāḍī, and below Visarga is the Lotus of a Thousand Petals (Sahasrāra Cakra). This Lotus, lusturous and whiter than the full Moon, has its head turned downwards. It charms. Its clustered filaments are tinged with the colour of the young Sun. Its body is luminous with the letters beginning with अ (A) and the absolute Bliss. Within this Lotus is the full Moon, without the mark of the hare, resplendent as in a clear sky. It sheds its rays in profusion and is moist and cool like nectar. Inside the Candra-maṇḍala (Moon) constantly shining like lightning is the Triangle and inside this, again, shines the Great Void (Śūnya=Bindu) which is served in secret by all the Gods. Well concealed and attainable only by great effort, is that subtle Bindu (Śūnya) which is the chief root of liberation and which manifests the pure Nirvāṇa-kalā with Amā-kalā (digits of Moon). Here is the Deva known to all as Parama-Śiva. He is the Brahman and the Ātmā of all beings. In Him are united both *Rasa* and *Virasa*, and He is the Sun which destroys the darkness of nescience and delusion. By shedding a constant and profuse stream of nectar-like essence, the Bhagavān instructs the Yeti (self-controlled whose mind is unified with the object of worship) of pure mind in the knowledge by which he realizes the oneness of the Jīvātmā and the Paramātmā. He pervades all things as their Lord, who is the ever-flowing and spreading current of all manner of Bliss known by the name of Parama Haṁsa. The Śaivas call it the abode of Śiva; the Vaiṣṇavas call it Parama Puruṣa; others again, call it the place of Hari-Hara. Those who are filled with a passion for the lotus-feet of the Devī call it the excellent abode of the Devī; and other great sages (*Munis*) call it the pure place of Prakṛti-Puruṣa. That most excellent of men who has controlled his mind (*Citta*) and known this place is never again born in the Saṁsāra as there is nothing in the three worlds which binds him. His mind being controlled and his aim achieved, he possesses complete power to do all which he wishes, and to prevent that which is contrary to his will. He ever moves towards the Brahman. His speech, whether in prose or verse, is ever pure and sweet. Here is the excellent Kalā of Moon (Amākalā). She is pure and resembles in colour the young Sun. She is thin as the hundredth part of a fibre in the stalk of a lotus. She is lustrous and soft like ten million lightning flashes, and is down-turned. From Her, whose source is the Brahman, flows copiously the continuous stream of nectar. Inside this Amā-kalā is Nirvāṇa-kalā, more excellent than the excellent. She is as subtle as the thousandth part of the end of a hair, and of the shape of the crescent Moon. She is the ever-existent Bhagavatī, who is the Devatā who pervades all beings. She grants divine knowledge, and is as lustrous as the light of all the Suns shining at one and the same time. Within the middle space of this Nirvāṇa-kalā shines the Supreme and Primordial Nirvāṇa Śakti. She is lustrous like ten million suns, and is the Mother of the three worlds. She is extremely subtle, and like unto ten millionth part of the end of a hair. She contains within Her the constantly flowing stream of gladness, and is the life of all beings. She graciously carries the knowledge of the Truth to the mind of the sages. Within Her is the everlasting place called the abode of Śiva, which is free from Māyā, attainable only by Yogīs, and known by the name of Nityānanda. It is replete with every form of Bliss, and is pure knowledge itself. Some call it the Brāhman, others call it the Haṁsa. Wise men describe it as the abode of Viṣṇu, and righteous men speak of it as the ineffable place of knowledge of the Ātmā, or the place of Liberation. (Ṣn Verse 41-49; Yośt. I. 176-178).

Sahita is the first of the eight Kumbhakas. Sahita itself is of two sorts : Sagarbha and Nirgarbha. The Kumbhaka performed by the repetition of Bīja-mantra is Sagarbha; that done without such repetition is Nirgarbha.

Sagarbha : Sitting in Sukhāsana posture, facing east or north let one contemplate on Brahma full of Rajasa Quality of a bloodred colour, in the form of the letter अ (A). Then inhale by the left nostril, repeating अं (Aṁ) sixteen times. At the end of inhalation and before beginning retention perform Uḍḍīyāna Bandha (s.v.). Then retain breath by repeating उ (U) sixtyfour times, contemplating on Hari, of a black colour and of Sattva quality. After this exhale the breath through the right nostril by repeating मं (Maṁ) thirtyfour times, contemplating Śiva of a white colour and of Tamasa Quality. Then, again inhale through Piṅgalā (right nostril), retain by Kumbhaka, and exhale by Iḍā (left nostril) in the method taught above, changing the nostrils alternately. One should practice, thus alternating the nostrils, again and again. When inhalation is completed, close both nostrils the right one by the thumb and the left one by the ring fingers and little finger, never using the index and middle fingers. The nostrils are to be closed so long as Kumbhaka is.

Nirgarbha (or simple, Mantra-less) Prāṇāyāma is performed without the repetition of Bīja-mantra and the period of Pūraka (inhalation or inspiration), Kumbhaka (retention), and Recaka (, expiration) may be extended from one to hundred Mātrās. The best is twenty Māatrās, i.e. Pūraka 20 seconds, Kumbhaka 80 seconds, and Recaka 40 seconds. The sixteen Mātrās is middling, i.e. 16, 64, and 32. The twelve Mātrās is the lowest, i.e. 12, 48, and 24. Thus Prāṇāyāama is of three sorts. By practising the lowest Prāṇāyāma for sometime, the body begins to perspire copiously; by practising the middling the body begins to quiver (especially there is a feeling of quivering along the spinal cord). By the highest Prāṇāyāma one leaves the ground, i.e. there is Levitation. These sings attend the success of these sorts of Prāṇāyāma. By Prāṇāyāma is attained the power of Levitation (Khecarī Śakti); by Prāṇāyāama diseases are cured; by Prāṇāyāma the Śakti (spiritual energy) is awakened, by Prāṇāyāma is obtained the calmness of mind and exaltation of mental powers (clairvoyance, etc.); by this mind becomes full of Bliss; and verily the practitioner of Prāṇāyāma is happy. (Ghs. V. 47-57; Tri. 94; Varā. V. 54-60).

Sādhakas or Aspirants of Yoga are said to be of four kinds, viz. (1) Mṛdu or Mild; (2) Madhya or Moderate; (3) Adhimātrakas or Ardent; and (4) Adhimātratma or most Ardent. The last are the best who can cross the ocean of the world. (Śs. V. 10).

Sādhanā comes from the root *Sādh*, to exert or strive, and Sādhanā is therefore striving, practice, discipline and worship in order to obtain success or Siddhi, which may be of any of the kinds, worldly or spiritual, or desired, but which, on the religious side of the Śāstra, means spiritual advancement with its fruit of happiness in this world and in Heaven and at length Liberation (Mokṣa).

Thus, Sādhanā is that which produces Siddhi or the result sought, be it material or spiritual advancement. It is the means or practice by which the desired end may be attained and consists in the training and exercise of the body and psychic faculties, upon the gradual perfection of which Siddhi follows. The means employed are numerous and elaborate, such as worship (Pūjā) external or mental, Śāstric learning, austerities (Tapas), Japa or recitation of Mantra, Hymns, meditation, and so forth. The Sādhanā is necessarily of a nature and character appropriate to the end sought. Thus Sādhanā for spiritual knowledge (Brahma-jñāna) which consists of external control (Dama) over the ten senses (Indriyas), internal control (Śama) over the mind (Buddhi, Ahaṁkāra, Manas), discrimination between the transitory and eternal, renunciation of both the world and heaven (Svarga), differs from the lower Sādhanā of the ordinary house-holder, and both are obviously of a kind different from that prescribed and followed by the practitioners of malevolent magic (*Abhicāra*).

Until a Sādhaka is Siddha, all Sādhanā is or should be undertaken with the authority and under the direction of a Guru or Spiritual Teacher and Director. There is in reality but one Guru and that is the Lord (Īśvara) Himself. He is the Supreme Guru as also in Devī His Power one with Himself. But He acts through man and human means. The ordinary human Guru is but a manifestation on earth of the Ādi-nātha Mahākāla and Mahākālī, the Supreme Guru abiding in Kailāśa (*Guroh sthānam hi kailāśam*). It is the Guru who initiates and helps and the relationship between him and the disciple (Śiṣya) continues until attainment of spiritual Siddhi. It is only from him that Sādhanā and Yoga are learnt and not as it is commonly said, from a thousand Śāstras. Here mere book-knowledge is useless (*Pustke likhitāvidyā yena sundarī jap yate; Siddhir na jāyate tasya katpakoṭiśatairapi*). (Mys. 4; Yt. I. 24 et. seq.; Pt. p. 108; Ry. I. 14; II. 2; Kt. Chap. XIII; Gandh. Chap. II.; Ts. Chap. I;). See Also SĀDHAKA, GURU.

Sādhanādhikāra : A Sādhaka, whether he is a worshipper of either Viṣṇu, Sūrya, Śakti, Gaṇeśa or Śiva, will always meet failure if he performs his Sādhanā without instructions of a Guru. Although various Mantras are described in the Upaniṣads, Saṁhitās, Purāṇas, Tantras and Mantra Śāstras; and various forms of worship of the Five Deities are also available in the Śāstras, yet the determination of Mantra and Devatā in accordance with one's qualification can never be done with the help of a book. Just as a lantern cannot remove the darkness of night altogether—the darkness of night vanishes only by sunlight—so the Sādhaka also can obtain his respective competency for Sādhanā only through the mouth of a Guru. Without instruction of a Guru the Sādhanā of a Mantra Yogī becomes fruitless and even harmful. (Mys. 66).

Sādhanā-sthāna—It is proper for the worshippers of Viṣṇu, Sūrya, Śakti, Gaṇeśa, and Śiva to perform their Sādhanā either in a temple or in some quiet abode suitable for Sādhanā. A place of Sādhanā should always be purified by cowdung and Ganges water and tastefully decorated with pictures communicating pious disposition. No Rājasika or Tāmasika work be performed in a Sādhanā-place, nor irreligious people be allowed entrance in it. A Sādhaka desirous of emancipation should, according to his respective sect, perform Sādhanā at the bank of Ganges, under Pañcavatī, in a forest, a Śmaśāna (cremation ground), or sacred place (Tīrtha). If one desires to accomplish some special Siddhi then he should make an underground cave and fully undisturbed practice his Sādhanā there. The place for the practice of Yoga should be such where there is no possibility of disturbances, and it should be completely cut off from the external world. (Mys. 65).

Sāmrājyābhiṣeka—See Abhiṣeka.

Sārvabhauma or Universal is that which pervades all conditions of life, everywhere, always, and is nowhere out of place. (Pys. II. 31).

Siddha-Darśana or the vision of the perfected ones comes by Saṁyama on the bright light in the hole of the skull. (Pys. III. 31).

Sidhānta-Śravaṇa is one of the Niyamas. Hearing the Vedantic teaching is called Siddhānta Śravaṇa. (Lys. p. 7; Dr. II. 9).

Siddhāntācāra-See **Ācāra.**

Siddhāsana is one of the Postures for which the practitioner who has subdued his passions, having placed one heel at the anal aperture should keep the other heel on the root of the generative organ. Afterwards he should fix his chin upon the chest, and being quiet and straight, gaze at the spot between the two eyebrows. This posture leads to emancipation. (Ghs. II. 7; Śs. III. 85-87; See Fig. 31- Tri. 50; Dr. III. 12; Dhya. 43; Śāṇḍi. I. 3, 7).

This Siddhāsana is performed also by placing the left heel on the Meḍhra (above the male organ) and then placing the right one on it. Some call this Siddhāsana, some Vajrāsana. Others call it Muktāsana or Guptāsana. Just as sparing food is among Yamas, and Ahiṁsā among the Niyamas, so is Siddhāsana called by adepts the chief of all the Āsanas. Out of the 64 Āsanas Siddhāsana should always be practiced because it cleans the impurities of 72,000 Nāḍīs. By contemplating on oneself, by eating sparingly, and by practicing Siddhāsana for 12 years, the Yogī obtains success. Other postures are of no use when success is achieved in Siddhāsana and Prāṇa-vāyu becomes calm and restrained by Kevala Kumbhaka. Success in Siddhāsana alone becoming firmly established one gets Unmāni atonce, and the other three Bandhas are accomplished by themselves. Therefore, it is said that there is no Āsana like Siddhāsana and no Kumbhaka like the Kevala. There is no Mudrā like the Khecarī and no Laya like Nāda. (Hyp. I. 37-45; also Gp. I. 11).

1. Siddhi—Vāsanā (Passion) is naturally present in all beings. There can be no emancipation without the destruction of Vāsanā; but due to eternal relation with people, Vāsanā is present even in persons of medium competency. Therefore, persons of both medium and low competence need Siddhis. A Mantra-yogī through Mantra-śuddhi, a Haṭha-yogī through Japa-siddhi, and a Laya-Yogī through Saṁyama achieves such Siddhis. The speciality about Mantra-yoga is that through it one obtains the threefold purifications of Ādhyātma, Ādhidaiva and Ādhibhūta. Through the activation of Mantra the Devas and Devīs themselves become enamoured. All the splendours of life become available to the Yogī who has obtained Mantra-siddhi. Lord Mahādeva has said that the Sādhanā done with proper Mantra-śuddhi, Kriyā-śuddhi and Dravya-śuddhi make all kinds of Siddhis accessible to the Sādhaka. Such a Sādhanā never meets frustration. (Mys. 69).

2. Siddhi or attainment of Power or Śakti comes by birth, drugs, incantations, purificatory actions (Tapas) or Trance (Samādhi). Attainments by birth exist in the body and by drugs in the house of Asuras. By incantations come power of motion in space and powers of attenuation (Aṇimā etc.); by purificatory action (Tapas) the achievement of wishes. The attainment born of Trance or Saṁyama are varied (see their names under Saṁyama and their descriptions under their names in their alphabetical order). (Pys. IV. I).

Siṁhāsana is the Lion posture. The two heels are placed under the scrotum contrawise (i.e. left heel on the right side and the right heel on the left side of it) and turned upwards. The knees are placed on the ground and the hands kept on the knees (with stretched fingers). The mouth is kept open. Practising the Jalandhara Mudrā one should fix his gaze on the tip of the nose. This posture destroys all diseases. (Ghs. II. 14-15). This excellent Āsana effects the completion of the three Bandhas (Mūlabandha, Jalandhara-bandha and Uḍḍīyānabandha). (Hyp. I. 52-54; See Fig. 30; Tri. 44; Dr. III. 6ff; Dhya. 43; Śāṇḍi. I. 3, 6).

Sītkarī is one of the eight kinds of Kumbhakas. It is performed by drawing in the air through the mouth while keeping the tongue between the lips. The air thus drawn-in should not be expelled through the mouth but by the nostrils. By practising in this way one becomes next to the God of Love in beauty. He is regarded adorable by the Yoginīs and becomes the author and destroyer of the cycle of creation. He is not afflicted with hunger, thirst, sleep or lassitude. The Sattva of his body becomes free from all the disturbances. In truth he becomes the lord of the Yogīs in this world. (Hyp. II. 54-56).

Sumeru is the name of the golden king of mountains whose peaks are of silver, coral, crystal, gold and pearl. Here, blue like the leaf of the blue lotus on account of the sheen of the emarald, is the southern region of the heavens; the eastern side is white, the western bright, and the northern yellow. The eastern regions of Sumeru are bounded by Bhadra and Mālayavat, the western by Ketumāla and Gandhamādana. (Pys. III. 25).

Surabhi-jayī-kriyā is victory over smell. The sense quality of Earth Element is smell. The body being Pārthiva (Earthen) a divine scent is always present in it. The nose is the Receptor of smell. Now, for the Sādhanā of this Kriyā one should become free of all Sensual desires and absorb his mind in this divine scent or in any other good scent. This Sādhanā is performed in a Moonlit night when one should keep seeing the Moon. The mysteries of this Sādhanā can be learnt from a Guru. (Lys. p. 60).

Suṣupti is the Deep Sleep State wherein the subject-object consciousness, which gives us everything called real in this life, becomes attenuated beyond itself. This is a state where the relative consciousness of dreaming state also vanishes. However, the consciousness in itself does not die, for otherwise there could be no resurrection for it. But though this state offers the closest analogy to Samādhi or actual unification barring even the potentiality for reverting to the illusory relative existence, we must remember that the difference for purposes other than theoretical, counts as much as any other difference. Just as moonlight does not make daylight though it is the very sunlight that makes it, so the bliss of dreamless sleep is not Samādhi, although a little analysis shows that it is the same Supreme Bliss. Here it is the reflecting medium of potential reservoir (or the seed of Avidyā or ignorance) to conscious state which makes this difference. To us, therefore, the dreamless sleep—the Supreme Bliss of this state—comes infected with ignorance and impotence. Therefore it cannot be taken to be a State of Self-realisation. (Cf. Chānd. Up. VIII. 3; VIII. 11, and VI. 8. Almost all the major Upaniṣads treat this subject of Suṣupti in great detail and a reference of all that would be too cumbersome).

Suṣumnā may be identified with the Spinal Cord. Suṣumnā, Śūnya Padavī, Brahma-randhra, Mahāpatha, Śmaśāna, Śāmbhavī, Madhya-mārga are names of one and the same thing. (Hyp. III. 4). Time in the form of night and day, is made by the Sun and the moon. That the Suṣumnā devours this Time (death) even, is a great secret. In this body there are 72,000 openings of Nāḍīs. Of these the Suṣumnā, which has the Sāmbhavī Śakti in it, is the only important one; the rest are useless. By this Śakti Vāyu enters the Suṣumnā without restraint in him who has awakened the Kuṇḍalī by the gastric fire. The Prāṇa, flowing through Suṣumnā, brings about the condition of Manonmaṇī (s.v.) (Hyp. IV. 17-21; Yośi. I. 117-126; VI. 4-15; Śāṇḍi. I. 4, 10-11).

The physiology cf Suṣumnā is thus described in the Ṣn : In the space outside the Meru (Spinal column) placed on the left and the right are the two Nāḍīs Śaśi (Moon, Iḍā) and Mihira (Sun or Piṅgalā). The Nāḍī Suṣumnā whose substrance are the threefold Guṇas is in the middle. She is the form of Moon, Sun, and Fire (that is Citriṇī, Vajriṇī, and Suṣumnā). Her body, a string of blooming Dhatūrā (Dhattūra fostuos) flowers, extends from the middle of the Mūla-kanda (root of all the Nāḍīs) to the head, and the Vajra inside Her extends, shining from the Meḍhra (penis) to the head. Inside Vajra is Citriṇī who is lustrous with the lustre of Praṇava (Auṁ) and attainable in Yoga by Yogīs. Gitriṇī is subtle as a spider's thread and pierces all the Lotuses which are placed within the backbone and is pure intelligence. Gitriṇī is beautiful by reason of these Lotuses, which are strung on Her. Inside Citriṇī is the Brahma-nāḍī which extends from the orifice of the mouth of Hara (Śiva, Svayambhū Liṅga) to the place beyond where Ādideva (the Parābindu) is. The Brahma-dvāra shines in the mouth of Brahma-nāḍī. This place is the entrance to the region sprinkled by ambrosia, and is called the knot as also the mouth of Suṣumnā. (Ṣn. Verses 1-3; Lys. pp. 24 ff.). See **Svarodaya.**

Sūkṣma-kriyā is the fourth of the Laya-Yogāṅgas. It consists of Prāṇāyāma (s.v.) and Svarodaya (s.v.). The Laya-yoga Ācāryas have recommended only Kevalī Prāṇāyāma for their system. The Sādhanā of this Prāṇāyāma is done as follows : Withdrawing the mind from the sensory objects one should concentrate in the central part of the two eye-brows, where he should try to see the Divine Flame. The contemplation of this Light is called Jyotir-dhyāna and is considered a hundred times superior to the contemplation of Form (Sthūla-dhyāna). (Lys. pp. 10 ff.).

Sūkṣma-dhyāna means the subtle contemplation When by a great good fortune the Kuṇḍalinī is awakened, it joins with the Ātmā and leaves the body through the portals of the two eyes; and enjoys itself by walking in the royal Astral Light. It cannot be seen on account of its subtleness and great changeability. The Yogī, however, attains this success by performing Śāmbhavī Mudrā, i.e. by gazing fixedly in the space, without winking. Then he will see his Sūkṣma Śarīra. This is Sūkṣma-dhyāna difficult to be attained even by the Devas as it is a great mystery. Contemplation of Light (Jyotir-dhyāna, s.v.) is a hundred times superior to contemplation of Form (Sthūla-dhyāna); and hundred thousand time superior to Tejo-dhyāna (Jyotir-dhyāna) is the contemplation of the Sūkṣma (Sūkṣma-dhyāna). (Ghs. VI. 18-21).

Sūkṣma-vyavahita-viprakṛṣṭa-jñāna is the knowledge of the subtle, the veiled and the remote. The Yogī directs the light of higher sense-activity towards these and thereby knows them. (Pys. III. 24).

1. **Sūrya-bheda** is second of eight Kumbhakas. Inspire with all your strength the external air through the Sun-tube (right nostril) : retain this air with the greatest care, performing the Jalandhara Mudrā. Let the Kumbhaka be kept up so long as the sweat does not burst out from the tips of the nails and the roots of the hair. Then raise the ten Vāyus (See Vāyu) separated by the Sūrya-nāḍī. One should raise them up from the navel; then expire by the Iḍā Nāḍī (left nostril) slowly and with unbroken continuous force. Again, draw the air through the right nostril, retaining it as taught above, exhale it. Let this be done again and again. In this process, the air is always inspired through the Sūrya-nāḍī (right nostril). This Sūryabheda Kumbhaka destroys decay and death, awakens the Kuṇḍalī-śakti, and increases the bodily fire. (Ghs. V. 58-68). The description of this process, as given in the Haṭhayoga Pradīpikā, is somewhat different. Soon after the Pūraka (inspiration) one should perform. Jalandhara, and at the end of Kumbhaka but before Recaka. (expiration) perform

Uḍḍīyāna-bandha. Then quickly contract the anal orifice by Mūla-bandha, contract the throat, pull in the stomach towards the back—by this process air is forced into the Brahma Nāḍī (Suṣumnā). Raise the Apāna (s.v.) up, lower the Prāṇa (s.v.) below the Kanṭha. By this a Yogī becomes free from decay. The air should be drawn through the right nostril and expelled through the left. (Hyp. II. 44-50; Yokup. I. 22-25; Yośi. I. 89-92).

2. Sūrya-bhedana is one of the eight Kumbhakas. Taking any comfortable posture and performing the Āsana, a Yogī should draw in the air slowly through the right nostril. Then it should be confined within so that it fills from the nails to the tips of the hair, and then let out through the left nostril slowly. This excellent Sūrya-bhedana cleanses the forehead (frontal sinuses) destroys the disorders of Vāta and removes the worms, and therefore it should be performed again and again. (Hyp. II. 48-50).

Saubhāgyadāyinī is one of the Mudrās (s.v.). Making a fist of the left hand it should be taken near the ears. Making fore finger straight, a high Sādhaka who knows the Mantras, should turn it in a circular manner. Exhibited at the time of Nyāsa also, this is the Saubhāgyadāyinī Mudrā. (Mu. 140).

Sthāpinī mudrā is one of the Mudrās (s.v.). Forming the Āvāhanī Mudrā (s.v.) when it is turned upside down it makes the Sthapinī Mudrā. This Mudrā is used in the rituals connected with the Invocation of the Deities. (Mu. 26b).

Styāna or langour is the indisposition of the mind to work. (Pys. I. 30).

Sthala-Basti—See **Śuṣka-Basti.**

1. Sthāna-nirṇaya is the determination of the place for Initiation. Initiation should be given in a cowshed, in the house of Guru, in a temple, in the forest, in a sacred place (Tīrtha), in the garden, on the bank of a river, near an Āmalakī (*Emblic Myrobalan*) or Bilva (*Aegle Marmelas*) tree, on a mountain, or a cave. Initiation on the bank of the river Ganges is millions of times more fruitfull. Or any other place, where the Guru wants to give initiation is fruitful because there is nothing above the Guru in this world. His words are like the words of Veda. (Mys. 19).

2. Sthāna-nirṇaya is the selection of a suitable place for the practice of Yogic Prāṇāyāma. The place should not be in a far off country, nor in a forest, nor in a capital city, nor in the midst of a crowd, because in a distant country one loses faith (because of the Yoga not being known there); in a forest one is without protection; and in the midst of a thick population there is danger of exposure (for then the curious will trouble the Yogī). Therefore, in a good place, where there is no disturbance, where food is easily and abundantly procurable, where there are no disturbances, one should erect a small hut, neither very high nor very low, and free from insects. In a but thus built and situated in such a hidden quiet place one should start practice of Prāṇāyāma. (Ghs. V. 3-7; Tri. 89-91).

Sthāna-Śuddhi is the purification of the place. Just as the body is purified with Ganges water, so is it proper to purify a Place with cowdung. A place under the five kinds of trees viz., Aśvattha (*Ficus Religiosa*), Baṭa (*Ficus Indica*), Āmalakī (*Emblic Myrobalan*), Bilva (*Aegle Marmelos*) and Aśoka (*Jonesta Aśoka Roxb.*) known as Pañcavaṭī, is the one which gives all Siddhis (Accomplishments). Gośālā (cowpen), Guru's house, temple, forest, Tīrtha (sacred place), and a Nadī-taṭa (river bank) are the places always regarded as sacred. (Mys. 35).

Sthiratā or fortitude is acquired by the practice of Mudrās (s.v.).

Sthūla-kriyā is the third of the Laya-yogāṅgas and includes certain gross practices performed in Laya-yoga, such as **Āsana, Āsana-Sthāna,** and **Mudrā**, (Lys. p: 8-9).

Sthūla-dhyāna means Gross Contemplation. It can be performed in two ways : (a) Having closed the eyes let one contemplate that there is a sea of nectar in his heart; that in the midst of that sea there is an island of precious stones the very sand of which is pulverised diamonds and rubies. That on all sides of it, there are Kadamba trees, laden with sweet flowers; that next to these trees, like a rampart there is a row of flowering trees, such as *Mālatī, Mallikā, jāti-kesara, Campaka, Pārijāta,* and *Padma*, and that the fragrance of these flowers is spreading all round in every quarter. In the middle of this garded, let the Yogī imagine that there stands a beautiful Kalpa tree, having four branches, representing the four Vedas, and that it is full of flowers and fruits. Insects are humming there and cuckoos singing. Beneath that tree, let him imagine a rich platform of precious gems, and on that a costly throne inlaid with jewels; and that on that throne sits his particular Deity, as taught to him by his Guru. Let him contemplate upon the appropriate form, ornaments and vehicle of that Deity. Constant contemplation on such a form is Sthūla-Dhyāna.

(b) Let the Yogī imagine that in the pericarp (*karṇikā*) of the great Thousand-petalled lotus (Brain) there is a smaller lotus having twelve petals. Its colour is white, highly luminous, having twelve Bījas named Ha, Sa, Kṣa, Ma, La, Va, Ra, Yuṁ, Ha, Sa, Kha, Freṁ (ह, स, क्ष, म, ल, व, र, युँ, ह, स, ख, फ्रें). In the pericarp of this smaller lotus there are three lines forming a triangle A, Ka, Tha (अ, क, थ) : having three angles called Ha, La, Kṣa (ह, ल, क्ष); and in the middle of this triangle there is the Praṇava (Auṁ, ॐ). Then let him contemplate that in it there is a beautiful seat having Nāda and Bindu. On that seat there are two Swans and a pair of wooden Sandals. Then let him contemplate his Guru-deva, having two arms and two eyes, and dressed in pure white, anointed with white sandal-paste, wearing garland of white flowers, to the left of whom stands the Śakti of blood-red colour. By thus contemplating upon the Guru Sthūla-dhyāna is attained. (Ghs. VI. 2-14).

Sthairya is Steadiness. Below the throat-pit in the chest is a tube of the shape of a tortoise. By performing Saṁyam over that the Yogī gets steadiness of poition as that of a snake or an alligator, etc., i.e. he gets the power of hibernation (Pys. III. 30).

Smṛti or Memory is the not stealing away along with objective mental impressions retained. It is not only the reproduction of what has been impressed upon the mind. Memory is twofold : (a) When the phenomenon to be remembered has become the very nature of the mind, and (b) when it has not so become. In dream it is the former; at the time of waking the latter. All these memories are born in sequence of the impressions of Real Cognition, Unreal Cognition, Imagination, Sleep, and Memory. (Pys. I. 11).

Memory and potential residua (*Saṁskāras*) being the same in appearance, there is sequential non-interruption, even when there is distinction of life-state, locality and time. The rise of fruition in the shape of a 'cat' takes place by virtue of the powers competent to show them forth. Even if that rise is separated even by a hundred life-states, or by distance in space, or by a hundred Kalpa it will rise whenever it does, by the operation of its own appropriate cause. Thus will it appear again by taking up the residua which are present in the mind on account of the experience of the feline state in some former life, because even if there be an interval between them, the residua are manifested by similar manifesting Karma becoming the operative cause thereof. Thus there is but sequential appearance. And, because memory and residual potencies are but one in appearance, therefore as are the experiences so are the residual potencies, and they are of the nature of the residua of actions. And Memory is similar to the residua. Memory comes by the residual potencies separated therefrom by life-state and by time and space. From Memory come again the residual potencies. Thus it is that Memory and residual potencies are manifested by virtue of the vehicle of action coming into manifestion. Thus even though separated in time and space, there is sequential non-interruption, inasrruch as the relation of cause and effect does not break. (Pys. IV. 8-9).

Svayambhū-Liṅga is situated in the Mūlādhāra (s.v.) (Ṣn. Verse 2). Inside the Triangle of the Mūlādhāra there is Svayambhū in His Liṅga Form, beautiful like molten gold with his head downwards. He is revealed by knowledge (*jñāna*) and Meditation (*Dhyāna*) and is of the shape and colour of a new leaf. As the cool rays of lightning and of the full Moon charm, so does His beauty. The Deva who resides happily here as in Kāśī is in form like a whirlpool. Over this Liṅga shines the sleeping Kuṇḍalinī fine as the fibre of the Lotus - stalk. She is the world bewilderer, gently covering the mouth of the Brahmarandhra by Her own. Like the spiral of the Conch-shell, Her shining snake-like form goes three and a half times round Śiva. (Ṣn. Verses 9-11). Within the Svayambhū Liṅga reigns dominant Parā, the Śri Parameśvarī, the Awakener of eternal knowledge. She is the Omnipotent Kalā who is wonderfully skilful to create, and is subtler than the subtlest. She is the receptacle of that continuous stream of Ambrosia which flows from the Eternal Bliss. By Her radiance it is that the whole of this Universe and this cauldron is illumined. (Ṣn. Verse 12).

Svara-Sābhana-Phala—See **Svarodya.**

Svarodya-vijñāna, is the science of prediction about the breather's health, his future and auspicious or inauspicious possibilities for him in various walks of life through the rise of breathing in one or the other nostrils. Due to a causal relationship the Prāṇa-vāyu and the Manas are one. Therefore, by conquering the Prāṇa-vāyu one can conquer the Mahāprāṇa and the Manas. Achievement of the conquest of the Mahāprāṇa (*Mahāprāṇa-jaya*) and Manas (*Manojaya*), and the knowledge of the Essence through this conquest is called Svarodaya. Although, due to the diversity of the Sūkṣma-śakti (Subtle Power) the activities and fruits of Svarodaya are infinite, yet a little of it is being described here for the benefit of the Yogīs. There is no better brother than Svara-vijñāna or better wealth than Svara-jñāna, or better secret than Svara-jñāna. Destruction of enemies, meeting with members of the fraternity, achievement of wealth, fame and bride, interview with king, and even subjugation of the king, all these can be achieved through Svaravijñāna.

All the Purāṇas, Smṛtis, Vedāṅgas and Tantras have originated from Svara. Therefore, there is no other better friend in this world than the Svara-jñāna. This science of Svarodaya is superior to all other sciences. Just as one needs a torchlight in order to see the things in house, so for self-enlightenment one needs the knowledge of Svarodaya.

Kinds of Vāyus :—There are ten kinds of Vāyus (Airs) residing in the body, viz Prāṇa, Apāna, Samāna, Udāna, Vyāna, Nāga, Kūrma, Kṛkara, Devadatta and Dhanañjaya (See **Vāyu**). All these Vāyus keep on roaming in the various vessels of the body. A person adept in the science of Svarodaya experiences the activities of these Vāyus through three most important Nāḍīs—the Piṅgalā, Iḍā, and Suṣumnā.

Relation of Respiration with Age :—Ordinarily a human being breathes about 13 to 15 times per minute. Thus, in a full day and night (24 hours) the total number of respirations reaches to about 21,000. It is an established fact that lesser is the number of respirations of an organism per minute, the greater is his life-span. In other words, if we control and minimise the number of our respirations, we can increase our life-span.

Svara and its Rise :—Many people may not have noticed this but it is a fact that the continuous act of Inspiration and Expiration instead of being performed simultaneously through both the nostrils, is performed with fixed periodic rhythms through left and right nostrils alternately. That is, when the period of one nostril is over the breathing automatically passes on to the other nostril for almost the same period. This act of breathing is called Svara, and passing of this act from one nostril to the other is called Udaya or Rise of breath in that nostril. This *Svara+Udaya*=Svarodaya., is thus the Science of divination from the rise of breathing in one or the other nostril.

Duration of respiration in one Nostril :—After the rise of breathing in any nostril it continues through it for 2½ Ghaṭikās (one hour). This means that breathing alternates from one to the other nostril after every one hour in a rhythmic manner.

Name of the Svaras :—The left Nasal passage is called Iḍā and the right the Piṅgalā. The middle passage is called Suṣumnā. When the Svara is flowing through the left nostril it is called Iḍā-svara; when it is flowing through the right nostril it is called Piṅgalā-svara. When however, the Svara is flowing through both the nostrils simultaneously or alternates erratically in both nostrils, it is called Suṣumnāsvara.

The Iḍā is representative of Moon and the Piṅgalā of Sun. Therefore, the Iḍā-svara is called Moon-svara and the Piṅgalā-svara the Sun-svara.

In order to follow the subsequent descriptions these various names of the three Svaras must be kept in mind.

Method of knowing the Svara :—Press one nostril and note if breathing is going on in the other unobstructed. In case there is obstruction then the former nostril should be left and this one be pressed. Now if the breathing is going on completely unobstructed in the former then it is the nostril through which the Svara is flowing. For example, press the left nostril first and note if the right is breathing completely unobstructed. If there is obstruction, then leave the left and now press the right nostril and see if the left is breathing smoothly and in an unobstructed manner. If there is no obstruction then it should be presumed that the left Svara is flowing. However if there is no obstruction in either, or their is some obstruction in both then it should be presumed that the Suṣumnā-svara is flowing. Thus the nature of the Svara should first be determined before proceeding to any prognostic inference.

Method of changing the Svara from one Nostril to another :— Whenever there may be a necessity or desire to change the respiration from one nostril to another, one should lie down for a while sideways on the side of which the nostril is breathing at the moment. Soon the breathing would change over to the other nostril. For example, if one is breathing from the left nostril, and wants to change it to the right, he should lie sideways pressing the left side. This will automatically change his breathing to the right nostril. In other words, one should lie to the opposite side of the nostril to which he wants his breathing to change over. Lying on the left side will induce breathing through the right nostril, and *vice versa*.

Principle of flow of the Svara (breathing) from the left and right nostrils :— Usually the Svaras flow on this principle : On the 1st, 2nd, 3rd, 7th, 8th, 9th, 13th, 14th and

15th day of the lighted fortnight it should pass from sunrise onwards through the left nostril and alternate according to the rule of its periodic rhythm.

Similarly, on the 4th, 5th, 6th, 10th, 11th, and 12th of the same fortnight it should pass from sunrise onwards through the right nostril according to the rules of its alternation.

The same schedule holds good for the same days of the dark fortnight, as well.

Importance of the knowledge and control of the Svaras:— Through one-pointed concentration Yogīs, with a reference to the passages of Moon and Sun, that is of Iḍā and Piṅgalā, respectively, can know anything and everything. A Yogī who can bring the Iḍā-Nāḍī into the Piṅgalā-nāḍī and *vice versa*, or catch the rays of the Moon through the rays of the Sun, and *vice versa*, can live as long as the Moon and Stars would exist. A Yogī who is versed in directing the passage of the Nāḍīs at will and studies the Science of Svara, remains safe from all kinds of pains, and obtains his desired fruits.

Pañca-Tattvas (Five Elements)

The entire universe is made up of Five Elements, viz. Earth, Fire, Water, Air, and Ether, and at the time of Pralaya (Final Dissolution) it again dissolves into these five elements. That Supreme Element which is beyond these Five is the Unstained Brahman. Now, one must pay attention to the fact that along with the rise of a Svara, there is a rise of one or the other of the Five Elements as well. Therefore, it is necessary to know what element is reigning during the flow of a particular Svara, because Yogīs versed in the science of Svarodaya and also in the ways of knowing the rise and reign of the elements can know the good and bad results for the person under their influence.

Nature of the Elements and the method of knowing their rise :—The Yogīs, for the purpose of concentration, etc., have imgined the existence of various Cakras in the human bodies. Each of these Cakras, which are Lotus shaped, (See CAKRAS) is the seat of one or the other element. Therefore, one should concentrate on these Cakras for the Dhyāna of different Elements.

(a) The Earth Element

In the human body this element is situated in the Mūlādhāra Cakra, and is connected with the Suṣumnā near the anus, from where the Suṣumnā starts. The Earth element is concentrated upon in this Cakra which is the representative of Bhūḥ Loka in the body.

The colour of Earth is yellow and its shape square. Its quality) (*guṇā*) is smell and hence its sense-organ is Nose and the motor organ (Karmendriya) Anus, It is said that the diseases like jaundice etc. develop due to a disturbance in this element. There is also a predominance of this very element in Mental disturbances like Fear etc. All diseases arising out of a disturbance in the Earth element are automatically cured by concentration on the Mūiādhāra Cakra.

Method of Concentration—After a quarter of the night is over, one should select a silent place and pure seat. He should bend his legs and sit on them. The back of the hands should then be kept on the respective knees in such a manner that the finger-tips point toward the abdomen. In this position, fixing the gaze on the tip of the nose, he should, in the Mūlādhāra Cakra, concentrate on the square and yellow Earth with Laṁ Bīja (*Laṁ-bījaṁ dharaṇīṁ dhyāyec-caturasrāṁ supītabhām; Sugandhasvarṇa-varṇa-tvamārogyaṁ deha-lāghavam*).

(b) The Water Element

In the human body this element is situated in the Svādhiṣṭhāna Cakra. This Cakra is situated at the root of the genital organ, and is the representative of Bhuvaḥ Loka in the body.

The colour of Water-element is white and form like the Half-Moon. It is responsible for all the sensations of taste. Emotional disorders owe their origin to this element.

Method of Concentration :—One should sit in the same posture as specified for Earth element, and then concentrate upon the Water element which has Vam for its Bīja; whose brilliance is like that of the Moon and form like the Half-Moon. Concentration upon this element relieves the feeling of hunger and thirst, and develops tolerance. The Yogī obtains the power of unobstructed movement in Water. (*Vaṁ-bījaṁ Vāruṇam dhyāyedardha-candram Śaśiprabkam; Kṣutpipāsā-sahiṣṇutva jala-madhyeṣu majjanam*).

(c) The Fire Element

In the body this element is situated in the Maṇipūra Cakra. This Cakra is situated in the region of the Navel and represents the Svaḥ Loka. Colour of this element is red and quality Form (*Rūpa*). It is traingular in shape and its organs are Eyes and the Karmendriyas (Motor organs). Disorders like anger and swelling in the body arise due to an imbalance of this element Siddhi in this element removes indigestion and other stomach disorders, and facilitates the process of Awakening of Kuṇḍalinī.

Method of Concentration :—Sitting in the same posture as in the above two cases, one should concentrate upon this element whose Bīja is Raṁ, form Triangular, and brilliance like that of Fire. Siddhi in this Tattva develops tremendous appetite for food and drink, and tolerance of scorching sunshine or fire. (*Raṁ-bījam Śikhinaṁ dhyāyet trikoṇamaruṇaprabham; Bahvannapānabhohkṛtvamātapāgnisahiṣṇutā*).

(d) The Air Element

In the body this element is situated in the Anāhata Cakra. This Cakra itself is situated in the heart region and represents the Mahaḥ Loka. Colour of this element is green and its shape has been imagined as both hexagonal and round. Its sense quality is Touch, sense-organ Skin and motor organ Hands, Disorders of Air, such as, Asthama, etc., develop out of an imbalance in this element.

Method of Concentration :—Sitting in the same posture as in above cases, this element having Yaṁ Bīja, of round shape, and green brilliance, should be concentrated upon in the Anāhata Cakra. Siddhi in this element bestows the capacity of flying and moving freely in the Air. (*Yaṁ-bījaṁ pavanaṁ dhyādedvartylaṁ śyāmal-prabham; Ākāśa-gamanādyañca pakṣivad-gamanaṁ tathā.*).

(e) The Ākāśa Element

In the body this element is situated in that Viśuddha Cakra whose place is in the neck and which is the representative of the Janaḥ Loka. Colour of this element is Blue and shape oval. Some imagine it as Shapeless also. Its quality is Sound, sense-organ Ear, and motor organ Speech (Tongue).

Method of Concentration :—Reciting the Haṁ Bīja one should concentrate upon this Shapeless element of varied colours in the Viśuddha Cakra. Siddhi in this element bestows the knowledge of the past, present and future. Aṇimā etc., eight Siddhis also are attained. (*Haṁ-bījaṁ gaganaṁ dhyāenniṛākāṛaṁ bapuprabham; jñānaṁ trikāla-viṣayaṁ aiśvaryamaṇīmādikam.*),

Practicing the Concentration in the aforesaid manner the Elements become Siddha (Perfect) in about six months.

Method of knowing the Rise and Reign of the Elements

The bodies of all the creatures existing on this Earth to Satyaloka are made up of these five elements. All these elements rise and reign in fixed succession during the flow of each Svara. This means that during the tenure of each Svara all these five elements reign for a certain period. The knowledge of this rise and reign of the respective Elements can be obtained through the following methods :—(1) Place of the Svara in the Nostril; (2) Shape of the Svara; (3) Colour of the Elements; (4) Taste of the Elements; (5) Length of the Svaras; and (6) Place of the Elements in the body.

(i) Place of the Svara in the Nostril :—If the breathed Air is passing through the central part of a nostril it is indicative of the Earth-element; if through the lower part, of the Water-element; if through the topmost part, of Fire-element; if through the sides, of Air-element; and if it is flowing in a rotating manner through the interior of the nostril it is Ether (Ākāśa) element.

(ii) Shape of the Svara :—When the Expired breath is thrown on a mirror then if the moisture formation is square in shape it is Earth-element; if like a half-moon it is Water element; if triangular it is Fire-element; if round it is Air-element; and if it is in the form of tiny drops or spots it is Ether-element.

(iii) Colour of the Elements :—In order to conquer death it is proper for the Yogis to begin their daily routine only after seeing with effort the sign of the reigning Element. A Yogī should close the two Ears with the thumbs of the two hands, two nasal passages by the middle fingers of the two hands, mouth by the third and the small fingers of both hands, and the two eyes by the first fingers of both hands (See **Yoni-Mudrā**) and then try to see the elements. Now, if he sees yellow colour it is to be known as the Earth-element (Pṛthivī-tattva); if he sees white it is to be known as Water-element (Jala-tattva); if he sees blood-red it is to be known as Fire-tattva; if he sees black it is to be known as Air-tattva; and if he sees drops of various colours it is to be known as Ether-tattva (Ākāśa-tattva).

(iv) Taste of the Elements :—When the Pṛthivī-tattva is on the ascendance a sweet taste is experienced; when Jala-tattva it is sweet and astringent; when Agni-tattva it is bitter; when Vāyu-tattva it is sour; and when Ākāśa-tattva it is a pungent taste.

(v) Length of the Svara :—At the time of exhaling if the force of outgoing Air is measureable at a distance of eight fingers then it is Vāyu (Air -tattva on the ascendance; if four fingers then it is Agni (Fire -tattva; if twelve fingers it is Jala (Water)-tattva: and if twenty six fingers it is Ākāśa (Ether)-tattva.

(vi) Place of the Elements in the body :—As has already been indicated above, the respective Elements reside in different Cakras in the body. By concentration on the parts of the body where these Cakras are situated, the place which represents the rise and reign of an Element, would appear distinctly before the mind's eye and thus indicate its rise and reign.

Duration of the Reign of the Elements

After rising a Tattva (Element) reigns for a definite period of time which is as follows :

Name of the Tattva	Reigning time	
	in Palas	in Minutes
1. Pṛthivī (Earth)	50	20
2. Jala (Water)	40	16
3. Agni (Fire)	30	12
4. Vāyu (Air)	20	8
5. Ākāśa (Erther)	10	4
	Total 150	60 (one hour which is the duration of one Svara.

The measures of the time here and elsewhere can be inferred on the basis of the following formula :

6 Respirations = 1 Pala = 24 seconds

60 Palas = 1 Ghaṭikā = 24 minutes

$2\frac{1}{2}$ Ghaṭikās = 1 hour = 60 minutes

60 Ghaṭikās = 1 day and night (Ahorātra) = 24 Hours.

The following Table may be helpful in getting a consolidated account of the Elements :

Name of Element	Place	Shape	Quality	Colour	Taste	Bīja	Svara's Place	Svara's Length	Period
Earth	Mūlādhāra	Square	Smell	Yol low	Sweet	Laṁ	Middle of nostril	12	20
Water	Svādhiṣṭhāna	Half-Moon	Rasa Chemical	White	Astringent	Vaṁ	Lower part of nostril	16	16
Fire	Maṇipūra	Triangular	Form	Red	Bitter	Raṁ	Upper part of nostril	4	12
Air	Anāhata	Hexagonal or round	Touch	Green or Cloud Colour	Sour	Yaṁ	Side of nostril	8	8
Ether	Viśuddha	Oval or dotted	Sound	Multifarious	Pungent	Haṁ	Rotating	20	4

Inferences on the basis of Ascendance of various Elements :—

If we perform various actions of our life in the presence of certain Svaras (breathing through left or right or both nostrils) then definite results follow—both auspicious and inauspicious, good and bad.

Our breathing goes on with a rhythmic periodicity, through left and right nostrils, although at times it also flows through Suṣumnā (both nostrils). Therefore, all our works, aims, and pursuits have been classified into three categories correspondingly resulting from the flow of the Svara in any of the two nostrils or in both. Besides, the Elements have also been found to be intimately influencing the results in the presence of various Svaras. Therefore, for the success or failure of some particular work or action, where there is a necessity of the presence of one or the other Svara, there also is a necessity of the presence of a particular Element. In the absence of such a correspondence often adverse results follow.

In this connection, although there can be various situational combinations of the Svaras and Elements, yet as a general rule it can be said that all the static and good works or actions should be performed during the reigns of Earth and Water Elements.

Works like propitiatory rites, friendship, yogābhyāsa, taking divine medicines, alchemy, putting on new ornaments or clothes, marriage, entry in an Āśram, water-reservoir or house construction, horticulture, yajña, meeting with relatives and friends, colonisations of a village or city, proceeding on a journey to some far off place if the destination is in the South or West, drinking water, urination, etc., should be undertaken or performed on Monday, Wednesday, Thursday and Friday under the left Svara,.when the Earth or Water or both of these Elements are reigning.

Works like embarking upon some difficult or cruel mission, initiation in and practice of arms and weapons, music, riding, physical exercise, boating, construction of Yantras and Tantras, mountaineering, invasion on some foreign territory or fort etc., sensual enjoyments, war, purchase or sale of birds or animals, cutting or pruning plants, severe yogic sādhanā, meeting with the king or officer, dispute, going near some unknown person, bathing, eating and correspondence etc., should be undertaken on Tuesday, Saturday or Sunday under the right Svara when the Earth or Water or both are reigning.

Practice of Dhyāna and Dhyāraṇā etc., should be performed under Suṣumnā Svara (breathing through both nostrils) on any day under any Element.

This list contains a very brief enumeration, where the name of works or objectives only are given, not their elaboration.

Some say that all the works enumerated above which are to be performed under the right Svara and in the presence of Earth and/or water Elements, can also be performed under the same Svara but in the presence of Air and Fire Elements. But such works should never be performed during the flow of Suṣumnā-svara.

Next we proceed to give situations conducive to fruitful results in various life-situations.

I. Work Fructification

Whenever you want someone to do a work of your choice, or make him to accept your views, or desire fulfilment of your personal objective, then at the time of proceeding on such a mission you should first put that foot forward which corresponds to the Svara at the moment. That is, if the left nostril is breathing, then the left foot should first be put forward. However, the Element on the ascendance should in every case be either Earth or Water or confluence of both. After reaching your destination if you have to talk to the person through whom you are seeking the fulfilment of your objective then you should begin your talk only after putting him to the side of which your Svara is flowing (left or right), at the moment. With these formalities you will be surprised to find that the person whom you are talking will, even though he is your adversary, does the work according to your desire and satisfaction This method is a sort of charm for captivating or subjugating the mind of others and is very effective in obtaining success particularly in the following works : (i) going as an applicant for securing some job; (ii) appearing in some court as a plaintiff, defendent or witness; (iii) going for an interview before your officer, proprietor or master, etc.

II. Fertilisation

Following are some methods through which even a sterile woman can bear offsprings. Besides, a son or a daughter can also be produced as desired.

(a) Producing a son :—Ordinarily a period of sixteen days from Menses is supposed to be favourable for fertilisation. But even during this period the later days are successively more favourable; the first three days, Aṣṭamī, Ekādaśi, Trayodaśi,Caturdaśi, and Pūrṇimā or Amāvasyā (1-3,8th, 11th,13th, 14th and 15th day of every fortnight of a lunar month) being prohibited.

Now, in order to get a son or a daughter, besides night, the consideration of Svara is particularly important. Therefore, for getting a Son, one should select any of the following nights when the Husband's right and Wife's left Svaras are flowing, and Earth or Water or both Elements are reigning. The nights and their effects in producing a Son are as follows :

1. Fertitisation on 4th night from the day of Menses produces a short-lived and poor Son
2. " " 6th " " Son of an Average Life-span.

3.	"	"	8th	"	"	Powerful and Affluent Son.
4.	"	"	10th	"	"	Clever Son.
5.	"	"	12th	"	"	Son of Good qualities.
6.	"	"	14th	"	"	Son of Superior qualities.
7.	"	"	16th	"	"	Perfect Son.

(b) Producing a Daughter :—Any of the following nights may be selected when the Husband's left and Wife's right Svaras are flowing and when either Water Element of the Water and Earth Elements together are reigning. The suitable nights and their effects are as follows :

1.	Fertilisation	on	5th	night from day	of Menses	Daughter born is not sterile.
2.	"	"	7th	"	"	Daughter born is sterile.
3.	"	"	9th	"	"	Affluent and Powerful Daughter.
4.	"	"	11th	"	"	Daughter of bad character.
5.	"	"	13th	"	"	Daughter born will bear hybrid children.
6.	"	"	15th	"	"	Daughter very fortunate and may become a Queen.

(c) Offsprings to a Sterile Women:—When Svara is flowing either in Suṣumnā or the right nostril and Fire Element is on the rise, then Whether it is night or day, even a sterile woman could be fertilised.

III. Rise in fortune

One who is desirous of raising his fortune, should follow the following rules which would remove his bad days and bring prosperity.

(i) One should get out of the bed daily at least half an hour before Sunrise.

(ii) In the morning, as soon as the eyes open, one should rub his face with that hand whose side the Svara is flowing, and immediately get up. Now on coming out of the bed he should first put the foot of the same side on the ground of which the Svara is flowing. For example, in the morning before sunrise, one should as soon as he opens his eyes, find out the Svara which is flowing. Suppose it is the left, then he should rub his face with the left Palm, then get up immediately and put the left foot first on the ground at the time of leaving the bed. If at the time right Svara is flowing then the same actions should be performed with the right palm and right foot.

One who follows the process daily gradually becomes more and more prosperous in life.

IV. Extinguishing Fire

This may appear surprising, but it is a fact that fire, too, can be extinguished with the help of Svaras in the following manner.

When there is fire, one should first find out the direction in which the wind is blowing and spreading the fire. Then he should stand in that direction with a vessel full of water, and suck form it a little water through that nostril which is breathing at the moment. Thereafter, he should take in his Añjalī (a cavity formed by folding and joining the open hands together; the hollow of the hand) about seven *Rattis* (1 gram) of water and sprinkle it on the fire. He will notice that soon the fire stops spreading and may extinguish at that very spot.

V. Fvre-knowledge of Death, Disease or Calamity, and the Procedure of their Aversion

It has been pointed out earlier that the time and day for the movement of one or the other Svaras are definite. But when some auspicious or inauspicious incident is about to happen, then the time and day of the Svaras undergo a change. This change takes place in two ways : (1) Movement of the Svara is reversed, that is, when the left Svara ought to flow, then instead right starts flowing, and *vice versa.* (2) Similarly, the duration of the Svara also varies, that is there is an increase or decrease in the duration of one or the other Svara. Auspicious or Inauspicious results may follow such changes which can be forecasted on the following basis :

(a) Change in the days :—

(i) If on the first day of the lighted fortnight of the lunar month instead of the left Svara the right Svara is flowing then there would be a possibility of some loss or strife or disease due to heat any time upto the Full Moon day.

(ii) If on the first day of the dark fortnight instead of right Svara there is a flow of the left Svara, there would then be a possibility of some disease due to cold, or loss, or other distress.

(iii) If such reverse movements of the Svaras continue for two fortnights then there would be a possibility of some special calamity befalling on the person himself, or his relatives, or the death of some relative may occur.

(iv) If such a situation continues for three fortnights then it is an indication of impending death of the person himself.

(v) If the above change continues only for three days then there will be a possibility of either disease or strife.

(vi) If the left Svara continues for full one month then there will be a possibility of some grave disease.

(b) Change in Time :—

If there is a change in the duration of the Svaras, that is, their duration either increases or decreases then such changes forecast either auspicious or inauspicious results. Here, as a general rule, it must be noted that change in the left Svara is usually indicative of auspicious results while inauspicious results follow a change in the Suṣumnā Svara (Svara flowing through both the nostrils at the same time). The following Tables depict various results at a glance :

Auspicious Results

Svara	Continuous duration	Result
Left	4 Ghaṭikās	Some unexpected gain
"	8 Ghaṭikās	Pleasure and comfort
"	14 Ghaṭikās	Love and Frienship
"	24Hours	Splendour and Glory
Left and Right	Half each alternately for 2 days	Increase in fame and fortune.
Left in the day and Right in the night regularly		Long life of 120 years.
Left continuously for 4, 8 12, or 20 days and nights		Very long life, Fame, and Affluence.

Inauspicious Results

Svara	Continuous Duration	Results
Left	10 Ghaṭikās	Pain in the Body
"	12 "	Produces enemies
"	3,2, or 1 day	Produces diseases
"	5 days continuously	Emotional Tension
"	1 Month	Monetary Loss
Right	4 Ghaṭikās	Some kind of Loss or enemity
"	2 "	Enemity with good persons

"	21 "	Destruction even of a good person
"	One full day and	Decrease in life-span and death

Forecast of Death

Svara	Continuous duration	Results
Right	8 Prahara	Death after 3 Years
"	16 "	Death after 2 Years
"	3 days or 3 nights Continuously	Death after 1 Year
Right in the day and left in the night continuously for one month.		Death in 6 Months
Right continuously for 2 days and nights		Death in 3 Months
Suṣumnā if after flowing for 5 Ghaṭikās does not change still.		Immediate Death

***Other Forecasts regarding Death* :—**

If a person is unable to see his nose he will die within three days.

One whose heart, feet, and scalp become dry after bathing dies within 3 months.

If a fat person becomes lean or a lean person becomes fat without any evident cause, he dies within a month.

One thing that must be noted in connection with the above circumstances is that all of them do not occur in every case One or some may appear in one person while another person may have other symptoms. However, the following two symptoms appear universally in everyone :

(i) Close the fist of right hand and place it in the middle of the forehead straight above the nose. If you see the hand thus placed you will find that the entire fore-arm right below the fist to the elbow is appearing very thin. Now, seeing thus if someday you do not see the wrist portion, that is, the forearm and the fist appear as two separate units, then you should take it that from that day onwards only six months of your life-span are left—that is, death would come within six months.

(ii) Closing the eye if one presses the inner end of the eyelid he will see a bright Star shining inside the eye. Now, the day he does not see this Star, is indicative of death within only 10 days.

VI. Divination of Diseases and their Aversion.

When the Svaras in the nostrils do not adhere to their fixed timings and days then the body develops diseases. In case a disease has developed due to erroneous functioning of the Svaras, then a correction of that functioning can cure that disease. In this connection some possible diseases and methods of their aversion or cure are as follows :

(i) Fever—When feverishness is felt then one should stop the Svara which is flowing at the moment and keep it stopped till full recovery. Lying on the same side of which the Svara is flowing will stop that Svara. Soft cotton can also be placed in the nostrils which is required to be stopped.

(ii) Headache—When Headache is felt, one should lie down straight on his back and stretch both his hands sideways along the body. (See **Śavāsana**). In this posture he should then request someone to tightly tie separate strings around the elbows (joint of the fore and upper arms) of both hands. This would soon relieve the Headache, after which the strings should be untied.

In case it is migrane or one-sided Headache then the hand only of that side whose head is aching, should be tied in the aforesaid manner. It is not necessary to tie both hands in this condition. If, however, the same ache again recurs the next day and the same Svara is also flowing which was flowing on the first day, then in addition to tying the elbow of the respective hand the Svara of that side should also be stopped.

(iii) ***Indigestion***—Persons suffering from Indigestion should develop the habit of taking their food during the reign of Right Svara. This will gradually relieve the existing indigestion and develop a healthy appetite and digestion. Lying down on the left side for about 15 to 20 minutes after meals also facilitates the process.

Their is another way also for getting rid of chrcnic Indigestion. One should sit daily for 10 to 15 minutes in Padmā-sana (s.v.) and concentrate his sight on his navel. This would cure the disease even within a week.

(iv) If some toothe is loose or aching then the suffering person should, at the time of defecation or urination, keep his upper and lower jaws tightly pressed against each other. This would relieve the trouble of the teeth.

(v) ***Other Pains***—If there is a pain in the chest, back, waist, or stomach then one should immediately stop the Svara which is flowing at the moment. This will give relief from pain.

(vi) ***Asthama***—When there is an attack of Asthama and suffocation begins then one should immediately stop the Svara flowing at the moment. As a measure of permanent cure he should then try to keep the flowing Svara changing from one to another for a month. The greater is the effort in alternating the flow of the Svaras, the better would be the cure from the malady.

VII. Certain other Useful Treatments

(i) Fatigue due to hard work can be removed by lying on the right side for a while.

(ii) Prolongation of Youth—For this one should try to practice changing Svara at will in the day. Whenever there is an opportunity one should immediately try to change the Svara flowing at the moment. Changing the Svara many times during the day in this manner considerably prolongs the Youth. Along with this practice, if the Viparīta-karaṇī Mudrā (s.v.) is also performed morning and evening everyday then the benefit would be excessively multiplied.

(iii) Method of securing Long Life—Ordinarily the force of the exhaled breath can be felt upto a distance of 12 Aṅgulas (fingers) and that of inhaled upto 10 Aṅgulas. The time taken by the inhaled air to come out is ordinarily 4 seconds. Now reduction in these measures of force and time would enhance the Life-span. Measures for the reduction of force of breath and the results following them are as follows :

1. Reduction of the ordinary measure of 12 Aṅgulas to :

11 Aṅgulas gives Stablisation of Prāṇa.
10 " " Great pleasure.
9 " " Poetic Powers,
8 " " Perfection of Speech.
7 " " Clairvoyance.
6 " " Power of flying in the Sky.
5 " " Tremendous speed.
4 " " All the Siddhis.
3 " " Nine divine treasures.
2 " " Power to assume any form.
1 " " Become invisible.

1 milimetre, power to remain invincible even before the God of Death—that is, obtains Immortality.

(iv) One can get relief from tiredness or fatigue due to hard work or excessive heat of the Sun by lying down for a while on his right side so that the left Svara may start flowing.

VIII. Women and the Science of Svarodaya

Some persons may be curious to know whether the same rules of this science apply to both Sexes or they are different. However, such a doubt is baseless because the rules of this science of Svarodaya hold good equally for both the Sexes. Hence whatever has been said above should be considered applicable to both men and women because there is no difference between men and women from the point of view of Svara—the difference lies in the physiological construction of the body.

In this creation, God has made man the representative of Sun and woman a representative of Moon. Hence, a man possesses Sun-predominating while a woman Moon-predominating qualities. From the point of view of the Science of Svarodaya we can express the difference in these words : When the Moon (left) Svara of the man is flowing then during that period the strength of Solar-qualities (his natural disposition) become somewhat mild due to the influence of Moon-svara. But when the Sun (right) Svara flows then due to man's natural propensity the Sun-qualities obtain a strong and aggressive form.

Just the reverse is the case with Women. When the Moon (left) Svara is flowing in a woman then it should be assumed that the womanly qualities in her have reached to their maximum strength. But when the Sun-svara flows in her then her womanly qualities become somewhat mild against the influence of the Sun. On this basis the Svara Science has determined many characteristic fields of works to be performed separately either by men or women.

IX. Answers to Questions

Reply to questions of others on the basis of Svara depend to a large extent on practice. Moreover, it is not possible within a limited space to enumerate all possible questions or their answers. However some model questions are being given here. While answering a question one should note his Svara which may be flowing and also the element which may be reigning at the moment If these two points are considered correctly then the reply would never be incorrect.

(i) Questions regarding the good or bad results of some work:

If someone asks about the result of a particular work then:

(a) At the time of the question if the Earth element or Water-element or both are reigning and the left (Moon) Svara is flowing in the respondent, then he should reply that the work which the questioner has in his mind would succeed. But if any of the Fire or Ākāśa (Ether) elements are reigning then the work would be unsuccessful.

(b) Coming and sitting on the right side of the respondent, if the questioner asks the question and at that moment the right Svara of the respondent is flowing then the work will not succeed.

(c) But in such a case if the left Svara of the respondent is flowing and the questioner is also sitting on the same side then that work would be successful.

(d) If the left Svara of the respondent is flowing and the questioner asks his question from above, front or left side then the work will be successful.

(e) If the questioner enters from the left side and then sits on the right side of the respondent whose left Svara is flowing then the work will be completely lost.

Answers to all the questions above have been predicted on the basis of the flow of the left Svara in the respondent. But if his right Svara is flowing then in all cases the same answers should be given by substituting 'right' instead of 'left'. In this connection the general rule which may be kept in mind is this: "When a questioner enters from the same direction of which the Svara of the respondent is flowing then the work would succeed; but in any case it is necessary that the earth or water or both elements are reigning.

(ii) Questions about recovery from Illness

(a) If a questioner asks about the patient from the left side and the respondent's Sun-svara (right nostril) is breathing then it should be understood that the patient would not survive.

(b) If the respondent's left Svara is flowing, the questioner also asks about the patient from the left side, and the Earth-element is reigning in the respondent then the patient will recover in a month.

(c) If Suṣumnā (both nostrils) is flowing, the day of the question is Thursday, and the Air-element is reigning in the respondent, then the patient will not die. But if the day is Saturday and Ether-element is reigning in the respondent the patient will die in the same Illness.

(iii) Questions regarding pregnancy and the birth of a Son or Daughter

(a) If a question whether a woman has conceived or not, is asked from the side whose Svara is *Not* flowing then it should be presumed that the lady has conceived.

(b) If a question whether the lady will give birth to a boy or a girl, is asked, while the left Svara of the questioner and the right of the respondent is flowing at the moment, then it should be understood that a Son will be born but he will die.

(c) If, the right Svara is flowing in both the questioner and the respondent, then a Son will be born to the delight of everyone.

(d) If the questioner's right and respondent's left Svara is flowing then a Girl will be born but will not survive.

(e) If the left Svara is flowing in both the questioner and the respondent then a girl will be born and she will survive.

(f) If the question has been put under Suṣumnā Svara (both nostrils flowing) then there will be an abortion and the mother too, will have difficult time.

(g) If the Ether-element is reigning at the time of the question then too, there will be an abortion.

(iv) Questions regarding the welfare of someone who is away from his home

At the time of the question if :

(a) The Earth-element is reigning then the person away is quite well.

(b) The Water-element is reigning then the person will have to face flood on his way; but if he has reached his destination then he will be quite well.

(c) Fire-element is reigning then the person away is in difficulty, or he may even die.

(d) Air-element is reigning then it should be presumed that the person has gone still further.

(e) Ether-element is reigning then the person away is either Ill or Dead.

(f) If the Suṣumnā Svara is flowing and the Earth and Ether elements are reigning then the person away would die.

(g) Earth-element is reigning then it should be presumed that the condition of the person is unchanged.

(v) Questions regarding one who has gone on the War-front

If at the time of the question :

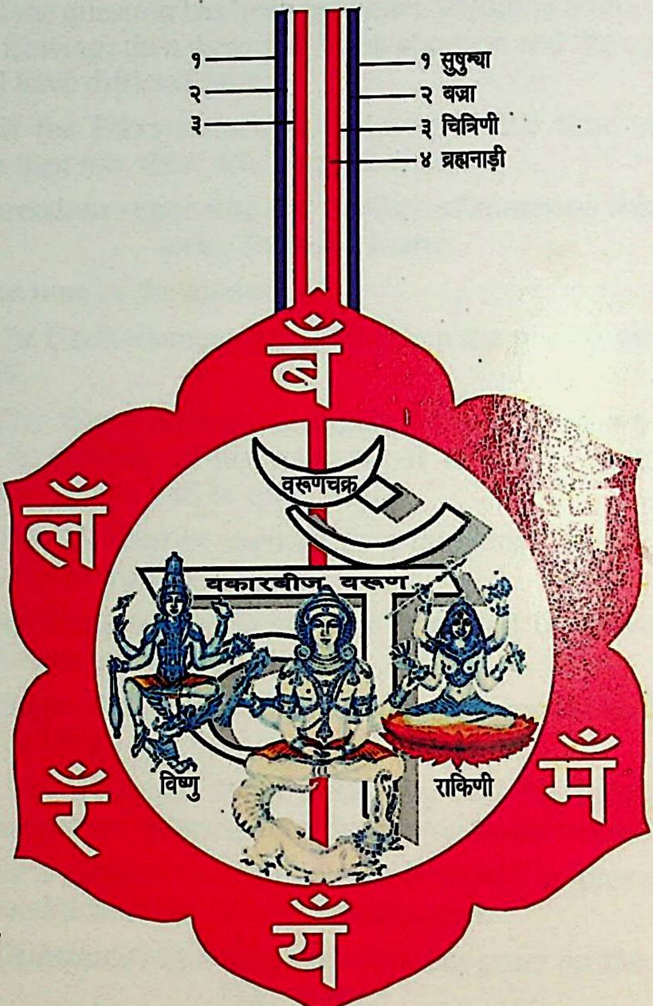
(a) The same Svara is flowing in the questioner and the respondent then it should be presumed that the person on war-front is safe.

(b) The Earth-element is reigning then the person on the warfront has sustained injury on his abdomen.

(c) The Fir-element is reigning then he has sustained injury on his chest.

Plate VIII

SVĀDHIṢṬHĀNA CAKRA


१
२
३
१ सुषुम्ना
२ वज्रा
३ चित्रिणी
४ ब्रह्मनाड़ी
बँ
लँ
भँ
वरुणचक्र
वकारबीज वरुण
विष्णु
राकिणी
रँ
मँ
यँ

SUMMARY OF DETAILS

Location : Base of Genital Organ
No. of Petals : Six
Colour of Petals : Vermilion
Letters : Ba to La
Element : Jala (Water)
Bīja (seed) : Vaṁ
Bīja-bearer : Makara
God :. Viṣṇu (Hara)

Goddess : Rākinī
Loka : Bhuvḥ
Quality : Liquid essence
Sense Organ : Tongue
Motor Organ : Penis
Yantra : Half Moon
Result of Concentration : Attainment of Poetic Powers and Yoga

(d) The Air-element is reigning then he is injured in his thighs.

(e) The Ether-element is reigning then he is injured in the head.

(f) The Svara is in the Suṣumnā (both nosirils) then he is either dead or taken prisoner.

All the above accounts have been presented in a highly summarised form from Śiva Svarodaya, an ancient Sanskṛta Text translated into English by this author, which contains a discourse between Lord Śiva and His divine consort Pārvatī. See also Lys. pp. 11-33; Tri. 117-144; Dr IV. 23-63; cf. Njc.

Svarodgītha is performed through a Sādhanā of Praṇava, Bīja-mantra, and Veda-mantra. The Sādhaka must have the knowledge of the seven Svaras (of Music) besides a knowledge of the places of their origin and development. The Sound is the primary medium of this Sādhanā. One should, however, not use the Sound for himself but offer it to the Iṣṭa-devatā, and himself take delight in concentrating upon the place of the absorption of the Sound. (Lys. p. 70).

Svādhiṣṭhāna Cakra is the second of Gakras and is situated at the base of the genital organ (Liṅga-Mūla). It has six petals designated by the letters ब (Ba), भ (Bha), म (Ma), य (Ya), र (Ra), and ल (La). Its stalk is called Svādhiṣṭhāna; the colour of this lotus is bloodred; its presiding adept is called Bala, and its Goddess Rākiṇī. He who daily contemplates on this Svādhiṣṭhāna Lotus becomes an object of love and adoration for all beautiful Goddesses. He fearlessly recites various Śāstras and sciences unknown to him before; becomes free from all diseases, and moves throughout the universe fearlessly. Death is eaten by him, he is eaten by none. He obtains the highest psychic powers like Aṇimā and Laghimā, etc. The Vāyu moves equably throughout his body; the humors of his body also are increased; the ambrosia exuding from the etherial lotus also increases in him. (Śs. V. 75-78; Gp. I. 22; Yośi. I. 172).

The Ṣn. describes this Cakra in further detail : This Lotus is placed inside Suṣumnā at the root of the genitals. It is of a beautiful vermilion colour. On its six Petals are the letters from ब (Ba) to Puraṁdara ल (La), with the Bindu (Dot or the Anusvāra) superimposed, of the shining colour of lightning. Within this Cakra is the white, shining, watery region of Varuṇa of the shape of a half-moon, and therein, seated on a Makara is the Bīja Vaṁ, stainless and white as the autumnal Moon. May Hari who is within this Cakra, who is in the pride of early youth, whose body is of a luminous blue, beautiful to behold, who is dressed in yellow raiment, is four armed, and wears the Śrīvatsa and Kaustubha, protect the worshipper. It is here that Rākinī always dwells. She is of the colour of a blue lotus. The beauty of Her body is enhanced by Her uplifted arms holding various weapons. She is dressed in celestial raiment and ornaments and Her mind is exalted with the drinking of ambrosia. He who meditates upon this stainless Lotus, which is named Svādhiṣṭhāna, is free immediately from all his enemies (Ahaṁkāra-dośas). He becomes a Lord among Yogīs and is like the Sun illuminating the dense darkness of ignorance. The wealth of his nectar-like words flow in prose and verse in well-reasoned discourse. (Ṣn. Verses 14-18; Yc. 11-13; Plate VII.).

Svādhyāya or Study is an essential part of Kriyā-yoga (Yoga of Action). Study is the repeated utterance of purifying words, like the Auṁ and others; or the reading of the teachings about absolute spiritual freedom (Mokṣa). (Pys. II. 1). It is one of the Niyamas (s.v.). It is reading the science of liberation (Mokṣa) or the repetition of the Praṇava, the syllable Auṁ. (Pys. II. 32). By study comes communication with the desired Deity. The Gods, the Ṛṣīs and the Siddhas become visible to him who is given to study, and they do take part in his work. (Pys. II. 45).

Svāstikāsana or prosperous posture is obtained by drawing the legs and thighs together and placing the feet underneath them. The body is kept in its easy condition and sitting straight. (Ghs. II. 13; Hyp. I. 21). No disease can attack the body of a person who practices it, and he attains Vāyusiddhi. This is also called Sukhāsana (Śs. III 95-97; Tri. 34; Dr III. 2; Śāṇḍi. I 3, 1; See Fig. 32).

Ha

Haṁsa is Puruṣa-Prakṛti'-Tattva. Haṁ is "Male" or Śiva; Saḥ is "Female" and Śakti. Śiva-Śakti are therefore Haṁsa which combined mean the "Bird" Haṁsa, the material shape of which is variously said to be that of the goose, flamingo, brāhminī duck and rightly by others to be legendary. The universe is made of, and inferred by this Haṁsa Pair (*Haṁsa-dvandva*) who are Puruṣa and Prakṛti and in all the letter's of varied forms (*Pumprakṛtyātmakohaṁsas tadātma-kaṁ idaṁ jagat*). Of these the Ānanda-Laharī syas "In Thy Anāhata Lotus I salute the Wondrous Pair who are Haṁ and Saḥ, swimming in the mind of the Great who ever delights in the honey of the blooming lotus of knowledge." That is, they manifest in the mind of the Great delighting in the honey of Consciousness. This Haṁsaḥ reversed is Vedāntic "So'haṁ" of which the Sammohana Tantra says "Hakāra is one wing, Sakāra is the other. When stripped of both wings then Tārā is Kāmakalā." Jīva is Haṁsa.

It is the Haṁsa known only by Yogīs. Its beak is Tārā (Praṇava or "Oṁ" Mantra). Nigama and Āgama are its two wings. Śiva and Śakti its two feet. The three Bindus are its three eyes. This is the Paramahaṁsa; that is Haṁsa in its supreme aspect as the Consciousness-ground of the manifested Haṁsa or Jīva. When this Parama-haṁsa is spread (*Vyāpta*), that is, displayed, then all forms of matter (*Elements*), *viz.*, Ākāśa, Air and the rest spring up in their order. Of these five the root is Citta. This Haṁsa disports itself in the World-lotus sprung from the Mud of Delusion (*Mohapaṅka*) in the Lake of Ignorance (*Avidyā*). When this Haṁsa becomes unworldly (*Niṣprapañca*) and in dissolving form (*Saṁhārarūpī*) then it makes visible the Ātmā or Self (*Ātmānaṁ pradarśayet*). Then its "Birdness" (*Pakṣitva*) disappears and the So'haṁ Ātmā is established. "Know this" says the Jñānārṇava "to be the Paramātmā." (Al. 39; Smt. Ch. VIII. Jt. XXI. 22; alsoCf Tas. Verses 6-14; Brah. 53-110; Mahā. 5. 6, 11, 12; Haṁso 1ff.).

Haṭha-Yoga is one of the major branches of Yoga. Yogi Svātmārāma in Haṭha-yoga Pradīpikā explains this system solely for the attainment of Rāja-yoga. Owing to the darkness arising from the multiplicity of opinions which spring from error, people are unable to know the Rāja-yoga and Svātmārāma holds the Haṭha-yoga Pradīpikā like a torch to dispel it. Śri Ādinātha, Matsyendra, Gorakṣa, Śabara, Ānanda, Bhairava, Caturaṅgī, Mīnanātha, Virūpākṣa, Bilesaya, Manthana, Siddhi, Buddha, Kanṭhādi, Korantaka, Surānanda, Siddhapāda, Carpaṭi, Kaneri, Pūjyapāda, Nityanātha, Nirañjana, Kapālī, Vindunātha, Kāka-Caṇḍīśvara, Allama, Prabhudeva, Ghoḍa, Goli, Tiṇṭinī, Bhānukī, Ṇaradeva, Khaṇḍa, Kāpālika—these and other Mahāsiddhas (Great Masters), who through the potency of Haṭha-yoga breaking the sceptre of death, are roaming in the universe.

Utility of the science :—Like a house protecting a person from the heat of Sun, Haṭha-yoga shelters all sufferings from infinite Tapas; and similarly, it is the supporting tortoise, as it were, for those who are constantly devoted to the practice of Yoga. A Yogī, desirous of success, should keep the knowledge of Haṭha Yoga *secret*; for it becomes potent by *concealing* and impotent by *exposition*.

Meaning of Haṭha :—The word "Haṭha" consists of two syllables 'Ha' and 'ṭha', meaning the Sun and Moon. In the human body Sun and Moon are respectively representations of Prāṇa-vāyu and Apāna-vāyu. The union of Prāṇa and Apāna is Prāṇāyāma, Therefore Prāṇāyāma is Haṭha-yoga.

Places suitable for its practice :—The Yogī should practice Haṭha-yoga in a small room, four cubits square, situated in a solitary place, and free from stones, fire, water, and disturbances of all kinds. Such a place should be situated in a country where justice is properly administered, where good people live and food can be obtained easily and plentifully. The room should have a small door, be free form holes, hollows and burrows, neither too high nor too low, well-plastered with cowdung, completely free from dirt, filth and insects. The outside should be pleasant with flowers, a raised platform and well, and surrounded by a wall. These characteristics of a room for Haṭha-yoga have been described by adepts in its practice. Having seated in such a room and free from all anxieties one should practice the Yoga as instructed by his Guru.

Hindrance to Yoga :—Yoga is destroyed by (i) overeating (*Atyāhārā*); (ii) exertion (*Prayāsa*); (iii) talkativeness (*Prajalpa*); (iv) adhering to rules (*Niyamāgraha*) such as a cold bath in the morning, eating at night, or eating fruits only; (v) Company of men (*jana-saṅga*); and (vi) unsteadiness (*Laulya*).

Conditions conducive to success :—Courage (*sāhasa*), daring (*vtsāha*), perseverence (*dhairya*), discriminative knowledge (tattva-jñāna), faith (*niścaya*) and aloofness from company (*jañasaṅga-parityāga*) are the six factors which bring speedy success in Yoga. (Hyp. I. 1-16).

Indications of success in the practice of Haṭha-yoga :— When the body becomes lean, the face transparent, Anāhatanāda manifests and the eyes are clear, body is healthy, bindu under control, appetite increased, and the Nāḍīs purified, are indicative of success in Haṭha-yoga. (Hyp. II, 78),

Haṭha and Rāja-yoga :—There can be no success in Rāja-yoga without Haṭha-yoga, and no success in Haṭha-yoga without Rāja-yoga. One should, therefore, practice both of these well, till complete success is obtained. (Hyp. II. 76). However, the Haṭha-yoga is a process of Physical training, in order to strengthen the will. The Rāja-yoga, on the other hand, is a process of pure mental training for the same purpose.

Steps or Aṅgas of Haṭha-yoga :—It consists of Seven Aṅgas or steps, viz , 1. Ṣaṭarma, 2. Āsana, 3. Mudrā, 4. Pratyāhara, 5. Prāṇāyama, 6. Dhyāna, and 7. Samādhi (Mahābodha).

Hayagraivī is one of the Mudrās (s.v.) used in the worship of Viṣṇu. But the right hand fingers under the palm of the left hand; the fingers of the right hand facing downwards. Now raise the fingers and with the left hand middle and ring fingers raise the fingers of the right hand and bringing them near the mouth open them. Representing the form of Hayagrīva, this is the Hayagraivī Mudrā. (Mu. 61).

Hara-Mukha is the mouth of Hara (Śiva) or the Svayambhūliṅga in the Mūlādhāra Cakra. (Ṣn. Verse 2).

Havana—A Mantra never succeeds without Japa; no fruit can be obtained without Havana (the act of offering oblations into fire) and no desired aim is achieved without worshipping one's Iṣṭa-devatā (worshipped Deity). Therefore, all these three must be performed. From worship is obtained worship, from Japa is obtained Siddhis, and from Havana is obtained prosperity and the Siddhis. Now the procedure for daily Homa is being described with which all the desires are fulfilled. First of all, one should perform proper worship and the rite of Balidāna (offerings) succeeded by Homa and Tarpaṇa. Brāhmaṇa Sādhakas should also perform the rite of Bali-Vaiśvadeva. After purifying the ground with Arghyodaka one should draw three lines, and then bringing Agni (Fire) he should pronounce the Mantra "Kravyādebhyo Namaḥ" and the Mūla-mantra (The primary Mantra of Devatā is known as the Mūla Mantra or Root-mantra) and consecrate the Agni in a Kuṇḍa (firepit) or on a small platform or on a bare ground with the accompaniment of the three Vyāhṛtis. Then, first of all three Havanas should be performed with "Svāhānta" Mantra (Mantra ending in Svāhā) after which should follow Ṣaḍaṅga Havana. Thereafter, invoking the devī (here use of the word Devī is indicative of Śakti worship). From this it is proper to understand that the Sādhakas of Vaiṣṇava, Saurya, Gāṇapatya etc., sects should in accordance with their respective customs, invoke their Iṣṭa-devatās in this very order and sequence, because the Mantra-yoga incorporates worship of the five Deities. Such an indication should be understood throughout this works.) give sixteen Āhutis with the accompaniment of the Mūla-mantra. Performing Havana in this manner one should submit prayer and then discard it in the Indu-maṇḍala. No Sādhaka can achieve Siddhi without performing Pañca-Mahāyajña (five great sacrifices). This Pañca-mahā-yajña bestows three-fold Siddhis. The Brahma-yajña succeeds with Pañcāṅga-sevan; the Iṣṭadeva and all the Gods and Goddesses are pleased by regular Homa. Being purificatory at three instances the Pañca-mahāyajña has been included as a part of Yoga. Worshippers desirous of emancipation should regularly perform Homa. Havan is beneficial for every Yogī whether he belongs to the sects of Vaiṣṇava, Śākta, Śaiva, Gāṇapatya or Saurya. First of all submitting Āhuti (oblation) for the pleasure of Iṣṭa-deva it is proper to submit Āhutis to other Deities considering them all as parts of his Iṣṭa-deva. (Mys. 55).

Hākinī is the presiding Goddess of the Ājñā Cakra (Śs. V. 96). She has six faces which are like so many Moons, She has six arms. In one of the arms. She holds a book, two others are lifted up in the gesture of dispelling fear and granting boons And with the rest She holds a skull, a small drum and a rosary. Her mind is pure. (Ṣn. Verse 32).

Hānam or removal is the disappearance of conjunction (Saṁyoga). On account of its disappearance that is the absolute freedom of the knower. The meaning is that on the disappearance of the conjunction of the Puruṣa and the will-to-be being brought about by the disappearance of ignorance, bondage is for ever removed. This removed is the freedom of the Seer (Puruṣa). It means his not getting mixed up again—not being conjoined again with the qualities. The means of removal is discriminative knowledge (Viveka-khyāti) undisturbed. (Pys. II. 25-26).

Hiṁsā or Causing injury to others is of three descriptions : (i) that which is done, (ii) that which is caused to be done, and (iii) that which is permitted to be done. Each of these again is threefold: prompted by desire of gain, as in the case of one who desires to obtain flesh and skin; prompted by anger as in the case of a man who has received some injury; done through ignorance of the real nature of an act, under impression that the act proposed is a virtue. Desire, anger and ignorance are again threefold : slight, middling and intense. Thus there are twentyseven modification of injury caused to others. Mild Middling and Intense are again threefold : Mild-mild; Middling-mild; and Mild-intense. Also Middling-mild, Middling-middling and Middling-intense. Also Intense-mild, Intense-middling, and Intense-intense. Thus injury is of eightyone descriptions.

This, again, becomes infinite on account of Rule (*Niyama*), Option (*Vikalpa)* and Conjunction (*Samuccaya*). Similarly should this be applied to untruthfulness Further, the injurer first overpowers the strength of the victim then gives him pain by blows or weapons, then takes even his life. Now as a consequence of overpowering strength, his intelligent and non-intelligent means of enjoyments lose the power of causing enjoyment. By causing pain he suffers pain among animals, earth-bound disembodied spirits, and in hell. By taking lile he lives every moment in a state of waning life. He is so much troubled that he prefers and longs for death; and yet. Inasmuch as the effects of pain must run their course, he somehow lives on.

Thus, making himself familiar with undesirable consequences of these sins he no longer allows his mind to rest over evil acts. The habituation to the contrary tendencies becomes the cause of removing the sins. When these become characterised by non-productivity, then power caused by them becomes to the Yogī the indication of his success. (Pys. II. 34).

Hṛdaya Mudrā is one of the Mudrās used for Aṅga Nyāsa (See Nyāsa). Leaving the ring-finger and the thumb, if the rest of the fingers remain straight it makes the Hṛdaya Mudrā. Śiro-mudrā is also made like this. (Mu. 34).

Hṛd-dhautī or Purification of Heart (or rather Throat) is third of the four Dhautīs. It is of three kinds, (i) Daṇḍa (a stick); (ii) Vaman (vomitting); and (iii) Vastra (cloth). (Ghs. I. 36).

Homa or Deva-yajñia is the making of offerings to Fire, which is the carrier thereof to the Deva. A lirepit (*Kuṇḍa*) is prepared and fire, when brought from the house of a Brāhmaṇa, is consecrated with Mantra. The fire is made conscious with the Mantra : '*Vaṁ vahanicaitanyāya namaḥ*', and then saluted and named. Meditation is then made on the three Nāḍīs—Iḍā, Piṅgalā and Suṣumnā—and on Agni, the Lord of Fire. Offerings are made to the Iṣṭa-devatā in the fire. After the Pūjā of fire, salutation is given as in Ṣaḍaṅga-Nyāsa, and then clarified butter (*Ghee*) is poured with a wooden spoon into the fire with Mantras commencing with Oṁ and ending with Svāhā. Homa is of various kinds, and is performed either daily as in the case of the ordinary Nitya-vaiśvadeva-homa, or on special occasions, such as the Upa-nayana or sacred thread ceremony, marriage, Vrata, and the like. It is of various kinds, such as Prāyaścitta-homa, Sṛṣṭikṛta-homa, Janu-homa, Dhārā-homa, and others.

Homa may either be Vaidika, Pauraāṇika, or Tāntrika. (See. Kkv. p. 133).

Hrīṁ is one of the Niyamas. Being ashamed of all such actions which are declared undesirable by the Vedas and Dharmaśāstras, are called Hrīṁ. It is also a Bīja-Mantra (s.v.). (Lys. p. 7; Dr. II. 10).

* * *

APPENDIX - I

Botanical Names of Indian Fruits, Plants and Herbs

Aegle marmelas—Bilva
Aesofoetida—Hiṅgul
Amyris agallocha—Agaru or Agura
Andropoyon muricatus—Sevyaka
Arum colocasia—Manakachu
Asparagus racemosa—Jaṭāmāṁsī
Bonducella guilandica—Bonducnut
Buchanania latifolia—Piyāla
Butea frondosa—Palāśa
Citrus decumana—Mallikā
Convolvulus turpenthum—Rocana
Crocus sasivus—Kumkuma
Emblic myrobalans—Āmalakī
Erythrina indica—Pāriyālā
Feronia elephantum—Kaṭhabel
Ficus indica—Baṭa
Ficus religiosa—Aśvattha
Jasminum grandiflorum—Mālatī
Jonesta aśoka roxb—Aśoka
Meusa ferrea—Kesara
Michelia campaka—Campaka
Mimusops elengi—Kesara
Nauclea codamba—Kadamba

Nelumbium speriosum—Padma (Lotus).

Ncrium odorum—Red oleander

Panicum dactylon—Dūrvā

Pentapoetcs phoenicea—Bandhuka flower, Bandhukajīva

Phaseolus mungo—Moonga

Phaseolus radiatus—Māṣa

Poa cynosuroides—Kuśa grass

Prosopis spicigera—Śamī

Rottleria tinctoria—Kesara

Saussurea auriculata—Knṣṭha

Sesamum indicum — Tila

Sirum myrtfolium—Sandal

Strychnos potatorum—Marica

Vavonia odorate—Harivera

Wrightia antidysenterica—Mallekāpuśpa

Xanthochy muspictorius—Tamala

APPENDIX II

Botanical Names of Indian Fruits, Plants and Herbs

Agaru or Agura—Amyris agallocha
Aśoka—Jonesta aśoka roxb
Aśvattha—Ficus religiosa
Āmalakī—Emblic myrobalans
Kaṭhabel—Feronia elephantum
Kadamba—Nauclea codamba
Kumkuma—Crocus sasivus
Kuśa grass—Poa cynosuroides
Kuṣṭha—Saussurea auriculata
Kesara—Meusa ferrea
Kesara—Mimusops elengi
Kesara—Rottleria tinctoria
Campaka—Michelia campaka
Jaṭāmāṁsī—Asparagus racemosa
Tamāla—Xanthochy muspictorius
Dūrvā—Panicum dactylon
Padma (Lotus)—Nelumbium speriosum
Palāśa—Butea frondosa
Pāriyālā—Erythrina indica
Piyāla—Buchanania latifolia
Baṭa—Ficus indica
Bandhuka flower, Bandhukajīva—Pcntapoetes phoenicea

Bonducnut—Bonducella guilandica
Bilva—Aegle marmelas
Manakachu—Arum colocasia
Marica—Strychnos potatorum
Mallikā—Citrus decumana
Mallekāpuṣpa—Wrightia antidysenterica
Mālatī —Jasminum grandiflorum
Māṣa —Phaseolus radiatus
Mūṅga—Phaseolus mungo
Red oleander—Nerium odorum
Rocana —Convolvulus turpenthum
Śamī—Prosopis spicigera
Candana—Sirum myrtifolium
Sevyaka—Andropoyon muricatus
Harivera—Vavonia odorata
Hiṅgul—Aesofoetida

List of Line Drawings

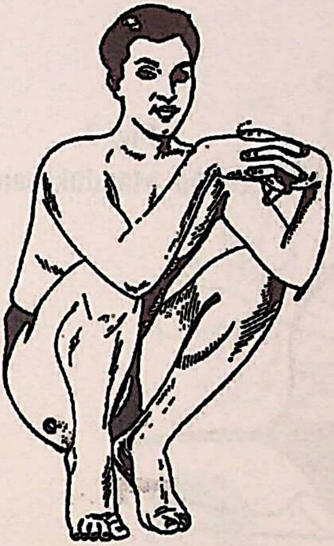


Fig. 1.
Utkaṭāsana

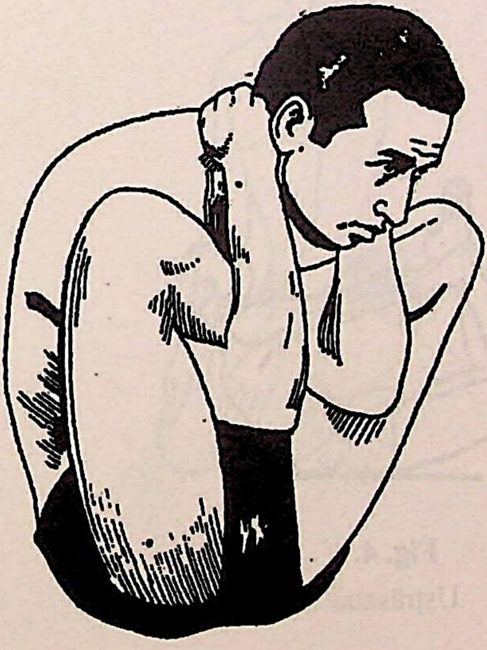


Fig. 2.
Uttāna
Kūrmāsana

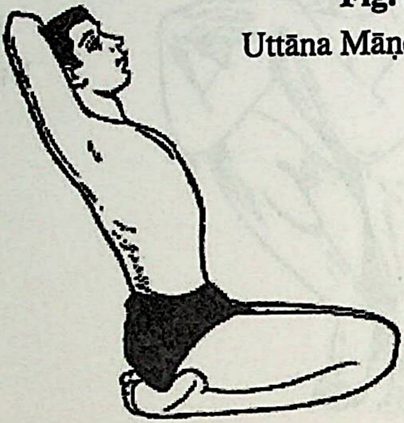


Fig. 3.
Uttāna Māṇḍūkāsana

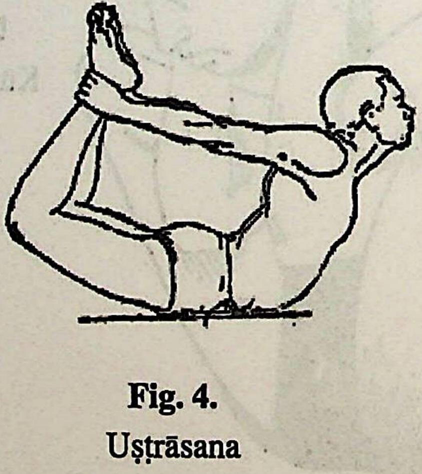


Fig. 4.
Uṣṭrāsana

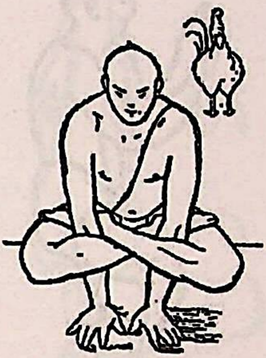


Fig. 5.
Kukkuṭāsana

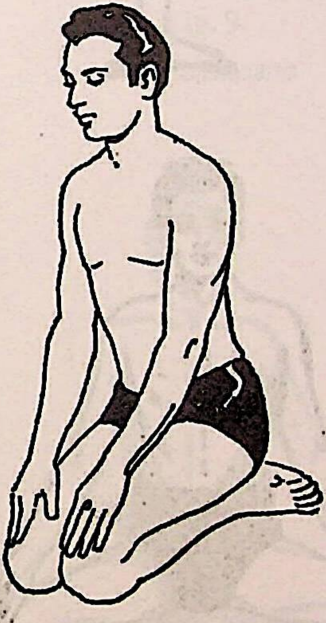


Fig. 6.
Kūrmāsana

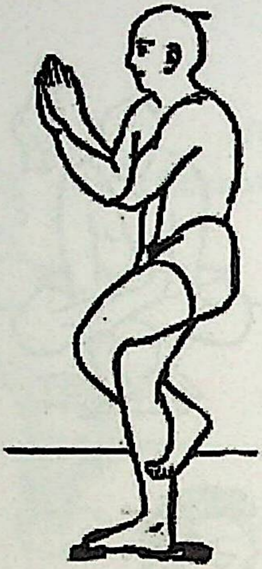


Fig. 7.
Garudāsana

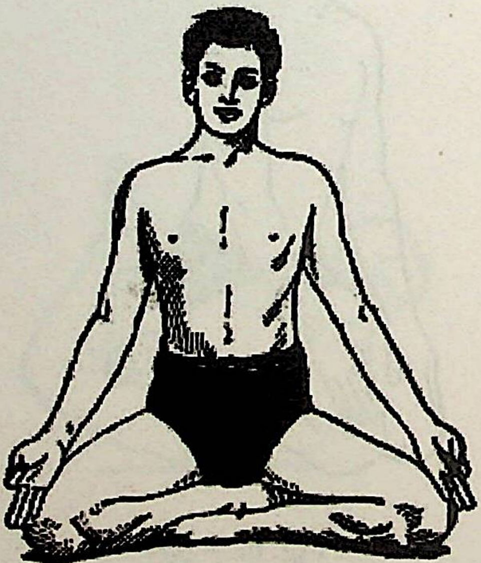


Fig. 8.
Guptāsana

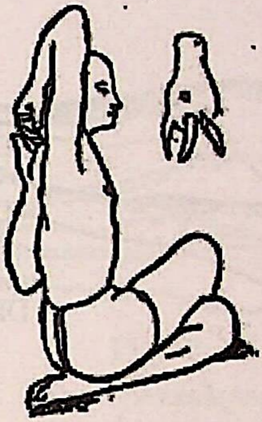


Fig. 9.
Gomukhāsana

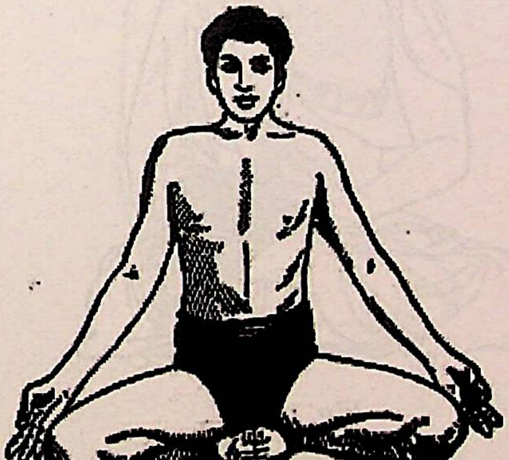


Fig. 10.
Gorakṣāsana

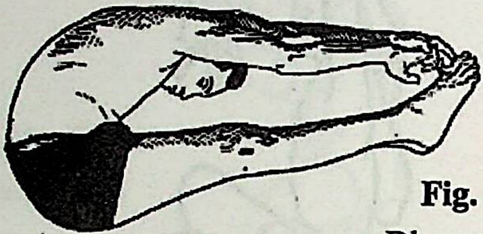


Fig. 11.
Dhanurāsana

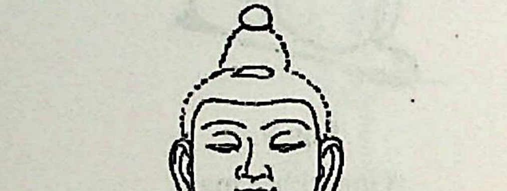


Fig. 12.
Padmāsana

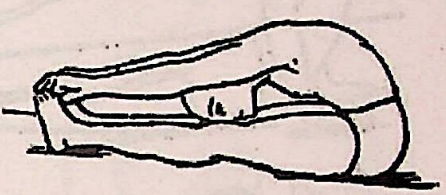


Fig. 13.
Paścimottānāsana

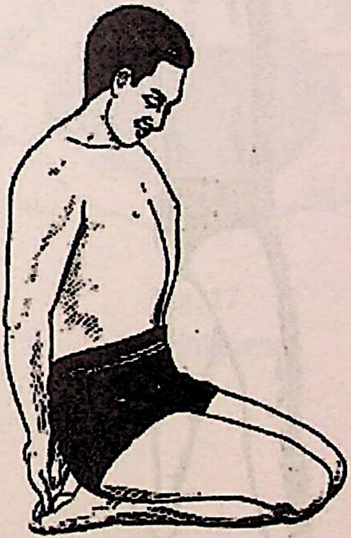


Fig. 14.
Bhadrāsana

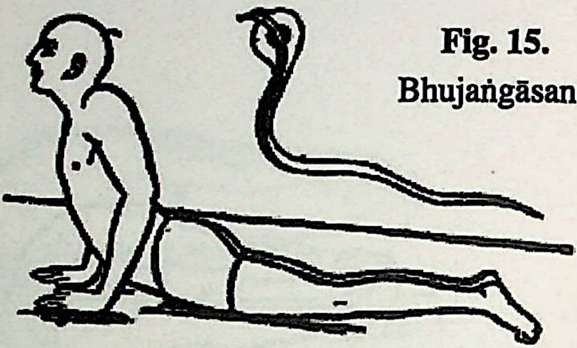


Fig. 15.
Bhujaṅgāsana

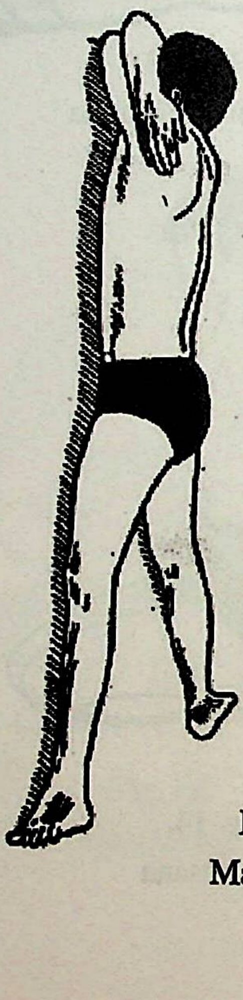


Fig. 16.
Makarāsana

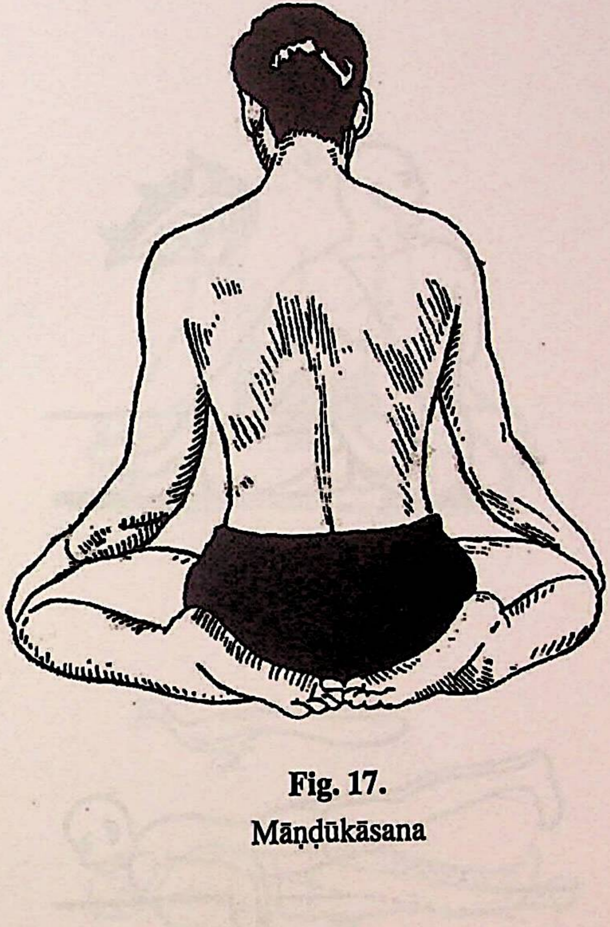


Fig. 17.

Māṇḍūkāsana

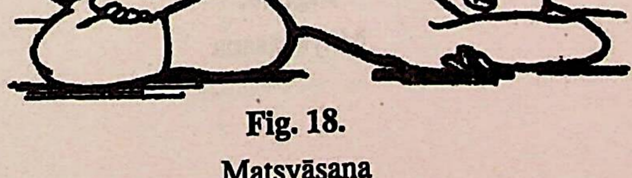


Fig. 18.

Matsyāsana

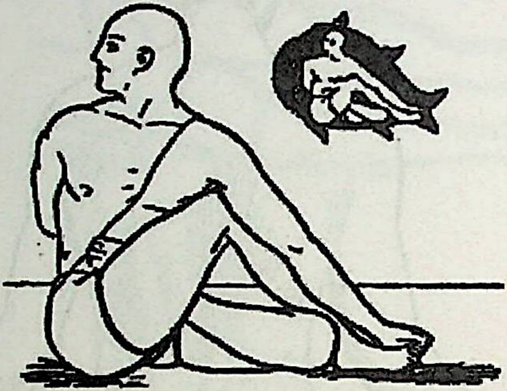


Fig. 19.
Matsyendrāsana

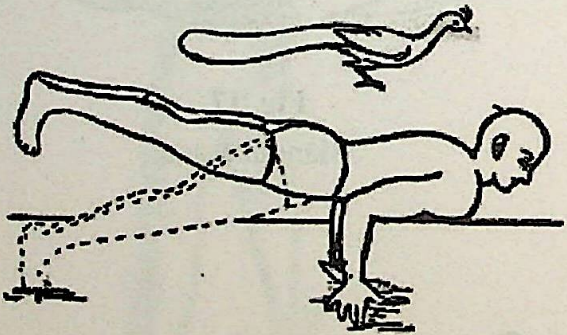


Fig. 20.
Mayūrāsana

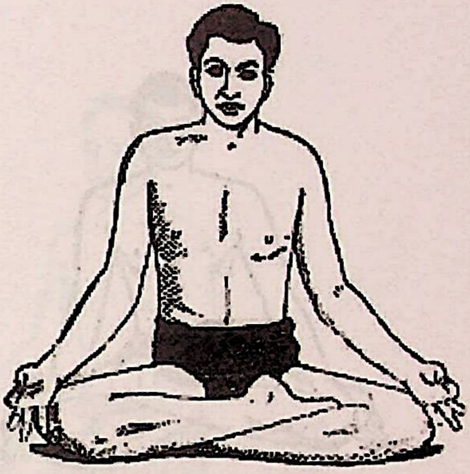


Fig. 21.

Muktāsana

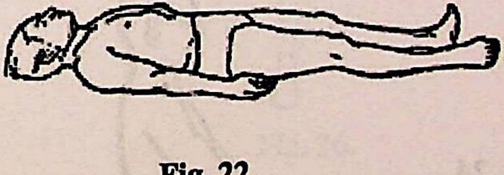


Fig. 22.

Mṛtāsana (also called Śavāsana)

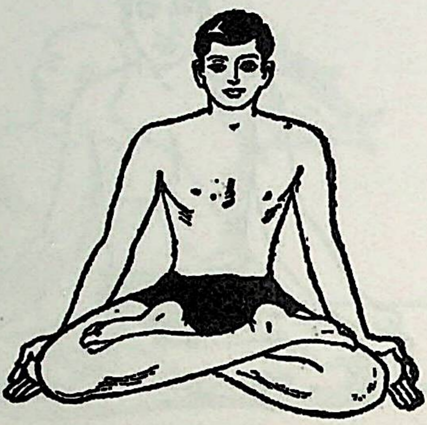
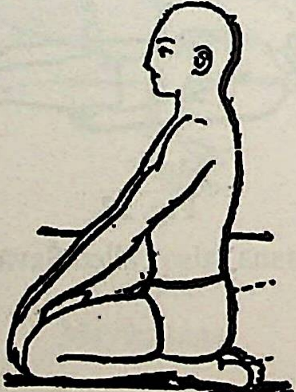


Fig. 23.
Yogāsana

Fig. 24.
Vajrāsana



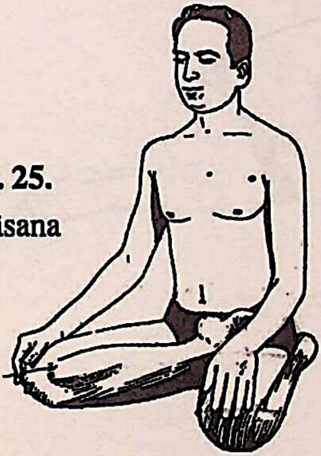


Fig. 25.
Vīrāsana

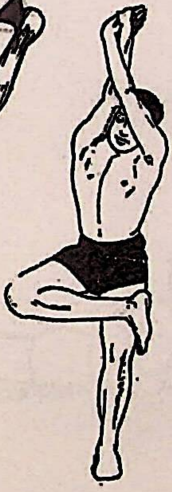


Fig. 26.
Vṛkṣāsana

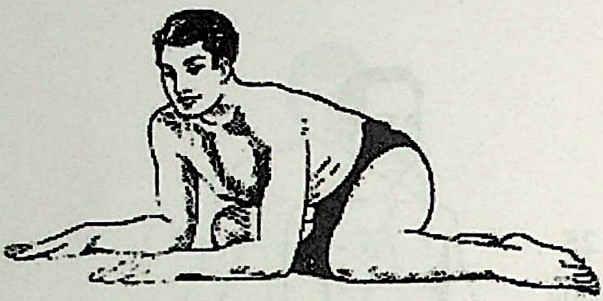


Fig. 27.
Vṛṣāsana

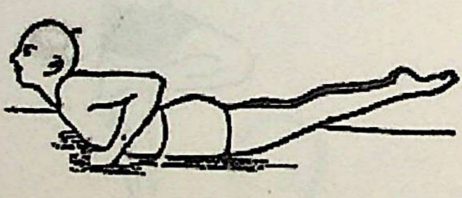


Fig. 28.
Śalabhāsana

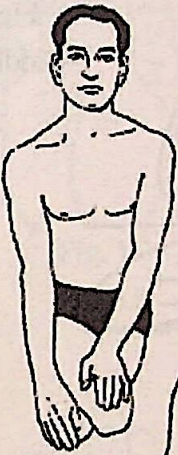


Fig. 29.
Saṅkaṭāsana

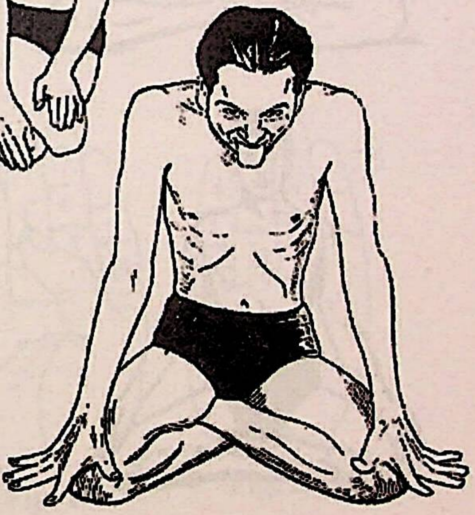


Fig. 30.
Siṁhāsana

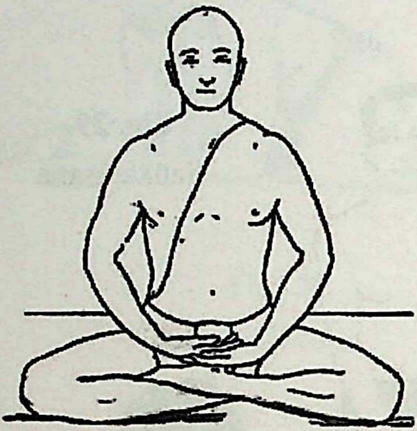


Fig. 31.
Śiddhāsana

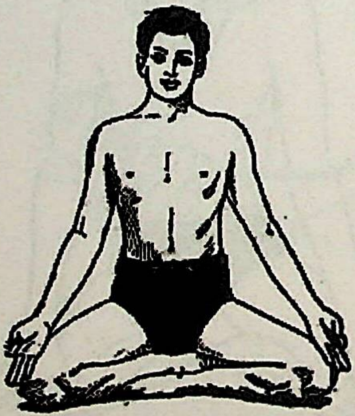


Fig. 32.
Svastikāsana

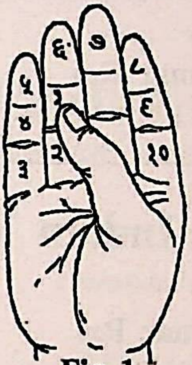

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Fig. 1.

Fig. 33

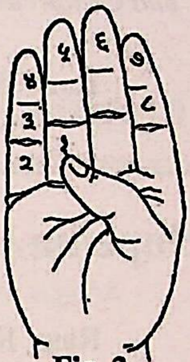

Fig. 2.

Fig. 34

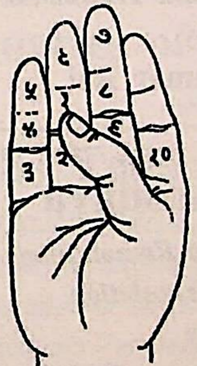
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Fig. 1.

Fig. 35

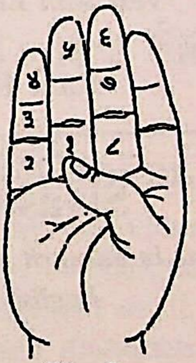

Fig. 2.

Fig. 36

Our own Publications

Mahidhara's
Mantra Mahodadhiḥ
Text in Sanskrit and Roman along with English Translation and Comprehensive Commentary
by
Ram Kumar Rai
Volume I & II

Encyclopedia of Indian Erotics
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Kulārnava Tantra
Text with English Translation
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Śivasuarodaya
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Translated into English
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The Edited with an Exhaustive Introduction
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P.C. Bagchi
Translated into English
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Michael Magee

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or
The Tantrābhidhāna

Containing : Mantrābhidhānam, Prakārāntara Mantrābhidhāna,
Ekākṣarakośa, Bījanighaṇṭu, Mātṛkānighaṇṭu,
Prakārāntara Mātṛkānighaṇṭu I and II,
Prakārāntara Varṇanighaṇṭu, Bījābhidhāna,
Mantrārthābhidhāna of Varadā Tantrā,
Mudrānighaṇṭu and Varṇabījakośa.
Text Edited and Translated into English
by
Ram Kumar Rai

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1.	मन्त्र महोदधि (मूल एवं हिन्दी अनुवाद)	मूल्य : 500/-
2.	हिन्दी मन्त्र महार्णव (मूल एवं हिन्दी अनुवाद) मूल्य : देवी खण्ड 600/-, मूल्य : देवता खण्ड 550/-, मूल्य : मिश्र खण्ड 350/-	
3.	श्रीविद्यार्णवतन्त्रम् (मूलमात्र) मूल्य : पूर्वार्द्धम् 400/-, उत्तरा0 प्रथम 300/-, उत्तरा0 द्वितीय मूल्य 300/-	
4.	नारदपञ्चरात्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 450/-
5.	श्रीकृष्णयामलमहातन्त्रम् (मूलमात्र)	मूल्य : 200/-
6.	धनदारतिप्रिया तन्त्र (मूल एवं हिन्दी अनुवाद)	मूल्य : 10/-
7.	मन्त्रयोग संहिता (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
8.	श्यामा रहस्यम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 250/-
9.	बृहत् तन्त्रसार (मूल एवं हिन्दी अनुवाद) कृष्णानन्द आगम वागीश कृत	मूल्य : भाग-1 मूल्य 500/-, भाग-2 मूल्य 600/-
10.	सप्तशतीसर्वस्वम् (नानाविधिसप्तशतीरहस्यसंग्रहः)	मूल्य : 150/-
11.	श्रीनीलतन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 150/-
12.	भूतडामर महातन्त्रम् (पाताल खण्ड) मूलमात्र	मूल्य : 100/-
13.	शाक्तानंद तरङ्गिणी (मूल एवं हिन्दी अनुवाद)	मूल्य : 200/-
14.	डामर तंत्र (मूल एवं हिन्दी अनुवाद)	मूल्य : 75/-
15.	मन्त्र रामायण (मूल एवं हिन्दी अनुवाद)	मूल्य : 75/-
16.	कामरत्नतंत्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 150/-
17.	अद्भुत रामायण (महर्षि वाल्मीकि कृत)	मूल्य : 100/-
18.	बङ्गसेन संहिता (मूल एवं हिन्दी अनुवाद एवं परिशिष्ट सहित)	मूल्य : 750/-
19.	हारीत संहिता (मूल एवं हिन्दी अनुवाद)	मूल्य : 300/-
20.	भूतडामर तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 75/-
21.	योनितन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य 75/-
22.	कुब्जिका तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
23.	मुण्डमाला तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 200/-
24.	कङ्कालमालिनी तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
25.	कुमारीतन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
26.	सौभाग्यलक्ष्मी तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 150/-
27.	गुप्तसाधन तन्त्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
28.	मायातंत्रम् (मूल एवं हिन्दी अनुवाद)	मूल्य : 100/-
29.	गणेशसहस्रनाम स्तोत्रम्	मूल्य : 50/-
30.	सामुद्रिक शास्त्रम् (मूल एवं भावार्थबोधिनी टीका सहित)	मूल्य : 50/-
31.	त्रिपुरासार समुच्चय	मूल्य : 20/-
32.	आगम तत्त्वविलास (मूल एवं हिन्दी अनुवाद) भाग-1 मूल्य : 400/-, भाग-2 मूल्य : 500/-, भाग-3 मूल्य : 250/-, भाग-4 मूल्य : 650/-	
33.	**सम्पूर्ण स्कन्द पुराण** (हिन्दी में प्रथम बार प्रकाशित होने जा रहा है) (मूल एवं हिन्दी अनुवाद)	शीघ्र